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ABSTRACT

This bulletin is designed to help teachers integrate the arts and humanities into the social studies curriculum. The volume includes three chapters. Chapter 1, "Learning Through the Arts," features the following sections: (1) "Integration"; (2) "Assessment"; and (3) "References and For Further Reading." Chapter 2, "Using Theater in the Classroom," provides the following lessons: (1) "Statues--Slave Life in the Plantation South"; (2) "Mock Trials--Trial Procedure"; (3) "Debate and Town Meeting--The Triangular Trade"; (4) "Simulation--Apartheid Passbook"; (5) "Inhabiting History--World War I"; and (6) "References and For Further Reading." Chapter 3, "Creative Writing and Literature," contains the following lessons: (1) "Student Journals"; (2) "Journals"; (3) "Letter Writing--World War I"; (4) "Gutenberg and the Monks of the Middle Ages"; (5) "Parallel Journals--Stanley's and Africans' Observations"; (6) "Learning History Through Plays--'Galileo' by Bertolt Brecht"; (7) "Learning History Through Novels--'Water Music' by T. C. Boyle; (8) "Learning History through Biography--'Abraham Lincoln' by Gore Vidal"; (9) "Learning History Through Essays--'Memory of Fire' by Eduardo Galeano"; (10) "Learning History Through Storytelling--Ijaw Stories"; and (11) "References and For Further Reading." (EH)

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ARTS & HUMANITIES IN THE SOCIAL STUDIES

BY DOUGLAS SELWYN

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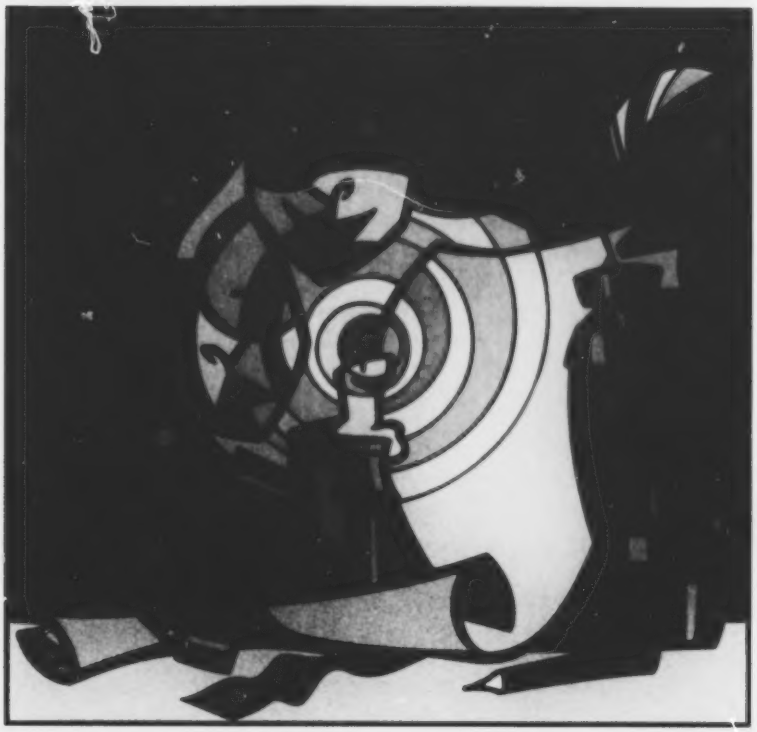

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PREFACE

This bulletin began in the hallways of the first high school in which I taught social studies. I had just read the world history textbook's one-sentence account of the atomic bombing of Hiroshima and Nagasaki, which read something like this: "The United States decided to usher in the atomic age." After reading that, I walked out into the hallway and threw the book against the wall as hard as I could. My department head happened to walk by at that moment and asked me what was up and I told him. He invited me to join a school district team that was rewriting the world history curriculum.

I joined the curriculum writing project and worked with social studies teachers from around the district, from whom I, as a first-year world history teacher, learned a great deal about world history. I also found out that many social studies teachers seemed to have difficulty designing lessons that took into consideration student learning styles, interests, or abilities. Many of the lessons that I designed for that curriculum writing project made use of arts-based strategies; a few of them appear in this book.

I later entered a doctoral program, determined to investigate the ways that people learn and to put that knowledge to use in designing curriculum. That work became the focus of my doctoral dissertation; this NCSS bulletin is an outgrowth of that dissertation. The bulletin consists of two chapters (featuring lessons based on two arts) from a larger work published by Zephyr Press in August 1993. The Zephyr book features seven chapters of arts-based lessons (based on theater, visual arts, the media, hands-on arts, commercials, music, and literature and creative writing), as well as a brief summary of the learning research upon which the lessons are based.

This bulletin could not have been written without the help and support of many people. I would like to thank them: Dr. Salvatore J. Natoli and Pamela Hollar, of NCSS, who edited this bulletin with care and attention; Dr. Kristin Guest, Dr. Roy Wahle, Dr. Ronald Cromwell, the members of my dissertation committee; Bob Novak, Stan Vail, Jean Henrikson, and Karen Gillis, the reference librarians at Seattle University; Dr. John Morford; Dr. James Gibson who has been a friend and teacher for many years; Joseph Chaikin, a true genius and master; Dr. Christopher Waterman, associate professor and head of ethnomusicology at the University of Washington, who was extremely generous with his time and expertise; Dr. Barbara Lundquist, for her support, skill, and passion; teachers who field-tested the lessons: Freddie Yudin (who also developed the parallel journals lesson), Bob Leadbetter, Janet Woodard, Sonya Watson, Connie Coffman-Hobson, Kevin Geloff, Ron Hailey, Vicki O'Keefe, Mark Sheppard, Mike Haigh, Jan Maher; Derek Mills; Tim and Katie Rourke, for lasers, chicken, and support; Dr. Margit McGuire, past president of NCSS; Dr. Walter Parker, for support, advice, and encouragement; Simon Rodriguez; Gary Lefebvre; Myra Platt; Mark Jenkins; Dr. William Lippe, for graciously agreeing to be interviewed for many hours at a very hectic time; Steve Goldenberg, for long talks about teaching and for dragging me away from the computer and into the mountains; Ishbel Dickens, for walks in the park and for stubbornly insisting that the focus be first on the students; Harvey Deutsch, my school principal, for his support and understanding; the students with whom I have worked; and, finally, thank you to Jan Maher, my ride.

CHAPTER ONE

LEARNING THROUGH THE ARTS

Students are unique individuals, with unique interests, challenges, strengths, agendas, experiences, and emotions. This statement is hardly news to anyone who is part of a family or who has experience in the classroom. What is successful with one child may or may not work with another. Classroom teachers, who teach 25 to 150 children each day, must find a way to make the school experience successful for each student. As school populations in the United States become increasingly diverse and complex, achieving this goal becomes even more of a challenge.

Teaching is, among other things, the art of connecting students with course content in personal, relevant, and exciting ways. Teachers who do not involve their students in content are failing to educate them fully (Eulie 1984; Kirman 1990):

> If social studies is presented as a series of facts to be memorized, the end result will be a low-level effort to achieve that end. When, however, social studies is viewed as a series of open-ended issues, questions, and problems which have concerned humans from past to present, then teachers infuse content with meaning and develop pupils' abilities to imagine an infinite range of possibilities. (Eulie 1984, 30)

The challenge to educators is how they can develop and strengthen the thinking skills of students at all grade levels while meeting the demands of a curriculum filled with names, dates, battles, and treaties (Sternberg 1989). It is essential that students have the opportunity to interact with the content being studied and to understand it in a way that has personal meaning for them. The arts can help that process. Abel, Hanwiller, and Vandeventer wrote about the use of creative writing in the social studies classroom:

> When students imagine dialogue between historical characters, that activity helps to provoke insights into the humanity of historical heroes and heroines. Personal journals, diaries, and records can stimulate students' imaginations to bring to life otherwise dry, historical facts. This type of writing promotes problem solving as well as reinforces learning. (1989, 19)

Studies have been dedicated to exploring the place of arts in education. *Coming to our Senses*, a report of a panel on the significance of the arts in education chaired by David Rockefeller, Jr., found that the arts, although crucial to the schools, were often missing. The panel identified the arts as an integral part of basic education:

> This panel supports the concept of "basic education," but maintains that the arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses. . . . We endorse a curriculum which puts "basics" first, because arts are basic, right at the heart of the matter. (Rockefeller 1977, 6)

Charles Fowler, editor of *Arts in Education: Education in Arts*, quoting Senator Edward Kennedy, says that:

> The development of intellectual curiosity and creativity is a strong foundation for the nation's future statesmen, thinkers, engineers, and scientists. In this regard, the goals of education, the preparation of young people for adult life, are well served by the arts. In fact, art perfects this preparation. The study of the arts requires discipline and imagination and can provide innovative approaches to learning in other subject areas. (Fowler 1983, 74-75)

Fowler further says that "the arts provide windows to other worlds and to our own inner world" (1989, 61). The arts allow students to investigate history as a truly human story:

> Creative dramatics offers children a chance to experience the dilemmas of current and historical figures and to expand their awareness of the many real life difficulties they encounter. (Blume 1981, 29)

George Chilcoat has a similar observation about the use of visual arts in the social studies classroom:

> The purpose of the Pop Art drawings is to provide a novel, creative approach that allows students to bring graphically the thoughts, feelings, actions, and experiences of the 1930s into concrete, two-dimensional visual forms. (1987, 111)

The arts serve a function that cannot be served in any other way (Rockefeller 1977). Or as Isadora Duncan said, "If I could tell you what I mean, there would be no point in dancing" (quoted in Rockefeller 1977, 53). The arts enable students to express, communicate, relate to, and interact with the material they are expected to learn in a personal and meaningful manner. Students become involved emotionally with the arts, and that involvement enhances memory and learning (Ellison 1988; Russell 1979). Learning through the arts enables students to "walk a mile in the shoes" of the historical figures they are studying, to ask "What if?" about the events they are studying (Levitsky 1988), and to understand the human component to historical events. Christopher Small says:

> For it is in the arts of our, or indeed of any culture, that we see not only a metaphor for, but also a way of transcending its otherwise unspoken and unexamined assumptions. Art can reveal to us new modes of perception and feeling which jolt us out of our habitual ways. (1977, 2)

The lessons presented in this book are based on research on the nature of intelligence, brain function, technology and learning, learning styles, higher-level thinking skills, the arts and education, and child development. This research, drawn from several decades, disciplines, and orientations, offers a consistent pattern of information that leads to the following points:

1. The brain's potential is related to the number of available neural pathways it contains. These pathways survive through repeated usage.
2. Human beings use their whole brains for every activity. We learn with our whole brains, and will learn and remember if we are involved affectively and cognitively.
3. Learning is based on sensory perception.
4. No single, complete definition of intelligence exists. We must measure intelligence in relation to the culture, values, and technology of the people observed.
5. Schools in the United States tend to favor students who are skilled in paper-and-pencil tasks. Those students who are strong in other aspects of intelligence are often at a disadvantage.
6. People learn differently. Their learning styles are an essential part of their makeup, and are lifelong.
7. Two major categories of learning styles are field-independent and field-dependent. Field-independent learners are comfortable with facts and prefer independent study. Field-dependent learners are concerned with the relevance of the material to be learned. They want to know the whole picture, and prefer to work in teams.
8. Schools in the United States generally favor one learning style (field-independent); many students who are primarily field-dependent learners are at a disadvantage in these schools.
9. The arts can enable students to interact in personal and meaningful ways with course content, making it relevant to them. This characteristic of the arts is especially helpful for learners who are relational, or field-dependent, learners.
10. The arts demand hard work, discipline, intellectual and emotional attention, and practice.
11. The arts can bring excitement, cooperation, and enjoyment to the classroom.

The lessons in this book can guide social studies teachers interested in using arts to help make their subjects more accessible, personal, and meaningful for their students. Students will learn through a variety of learning styles, will become involved emotionally with the material (maximizing learning and recall), and will enjoy the learning process.

The research summarized above clearly shows that using a variety of teaching strategies and ap-

proaches is the most effective way to reach students in a typical classroom. Teachers can use this material to broaden their teaching options and to augment more traditional teaching methods. Each teacher must decide which teaching strategy will be most effective for the material being studied.

The chapters that follow are devoted to lessons based on a particular art: theater, writing, and literature. Many other arts can be used to good advantage in a content-area classroom. This bulletin is designed to encourage teachers to use the arts to connect their students with the course content. The lessons and ideas presented will hopefully become springboards to lessons that fit the needs of each teacher's students and course content.

Each lesson is presented in a format that renders it most useful to teachers. The format sequence of each lesson starts with objectives and summaries, and is followed by an outline of the lesson, an extended description of the lesson, and references for those who want additional information.

Teachers can use the lessons precisely as written, but should also feel free to adapt or modify them to suit particular classrooms and teaching styles.

Integration

Several basic assumptions undergird this bulletin:

1. History and social studies are the stories of everything that has happened.
2. Context is crucial to the study of history and social studies.
3. The study of the arts is part of the study of history. Music, visual arts, dance, theater, crafts, writing, and other arts are both artifacts of and a means by which to study a culture.
4. I define "art" as an intentional action that involves manipulating elements in a purposeful and creative way. The key elements of this definition are that artists approach their work with intention (to explore, to provoke, to question), and provide the opportunity to manipulate elements in a creative or uniquely configured way.

Assessment

Some teachers choose not to bring the arts into their classrooms even though they appreciate the excitement, interest, and meaningful connections they generate because they perceive arts-based activities as difficult to grade. Assessment of arts-based lessons is more challenging than grading a fill-in-the-blank test, but teachers can do it and generally find that it provides a more complete picture of students and their understanding of the material than do traditional assessment methods. To ease the assessment process, this publication contains suggestions for evaluating many of the activities.

In addition, a growing body of literature is now available for teachers concerned with alternative assessment. Strong efforts are being made in school districts and research institutions all over the country to devise accurate and useful ways to assess student learning that reflects the full spectrum of intelligence and learning styles. Some of these assessment approaches include portfolio assessment, videotaped documentation, student journals, assessment conferences, and reconfigured testing tasks. Asking students to record their thoughts, reflections, and critiques of assignments in a journal is a relatively easy way to begin. Asking students to fill out a four-question form (what did you do? how did you do it? what did you learn? what would you do differently next time?) in relation to assignments or independent projects is also an effective entry into alternative assessment. Teachers thus are including students' assessments and commentaries of their own work in project evaluations. I hope that teachers will include student self-evaluation (using this four-question form) as a part of those assignments that lend themselves to it. The idea is not to further burden the students, but rather to help them to develop self-assessment skills and to give the teacher a more complete picture of the students' experiences with the assignment.

Two good places to gain more information about alternative assessment techniques and strat-

egies are Project Zero (Harvard University Graduate School of Education, 323 Longfellow Hall, Cambridge, MA 02138), and the Association of Supervision and Curriculum Development (1250 N. Pitt Street, Alexandria, VA 22314).

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CHAPTER TWO

USING THEATER IN THE CLASSROOM

Many types of teaching strategies use the techniques, approaches, and vocabulary of the theater. Teachers can use such strategies effectively, safely, and with little classroom disruption. A theater game or exercise need not be a fully mounted production of *Macbeth*; it can be a slightly different approach to teaching history that can excite, involve, and enable students to learn about historical events in an affective and cognitive manner. This chapter will present lessons based on five theater techniques: statues, mock trials, debate or town meetings, role play and simulation, and inhabiting history. In addition, it includes suggestions for readers who want additional information about working with acting techniques in the classroom; these suggestions appear along with the references at the end of the chapter.

Some basic rules should guide teachers working with drama. The first rule is that everyone can act. We all know about playing roles; we do it constantly. We do not always act the same way when we are with our parents as we do with our friends, and we do not always act the same way with our friends as we do with our co-workers. We learn to act in ways that will meet the needs of the situation. We learn by direct instruction, observation, subtle cues, and trial and error. We modify our behavior and act out roles as do actors in the theater. We are usually merging our internal lives with the lives of the characters we are playing. Theater is a formal process, but it is not significantly different from what we already know.

The second rule is to do what is necessary rather than what seems clever or extreme. If a telephone rings, answer it. The actor must be truthful in action rather than flashy or clever. Teachers should communicate this concept in a way that enables students to act without worrying about performance. When students are wondering what to do, remind them gently to do what is necessary to complete the task. If someone asks them a question, they should answer it honestly. Conversely, they should not take actions gratuitously. It is more powerful to experience someone standing with full attention than it is to watch someone moving around the stage with no reason behind the movement.

Myra Platt, an actress in Seattle, said that actors can find needs within themselves; they already know how to act in the world. Teachers can translate this advice to the classroom by encouraging students to pay attention to their feelings and reactions. They need not copy someone else with more talent; they do best by acting on their own instincts and feelings.

The final bit of pre-lesson advice is to remember that the focus is on learning history and finding enjoyment in the process. It does not serve anyone to worry about performance or to overtax students with too many suggestions of how to improve their performances. If teachers nurture and challenge students, those young people will respond in ways that improve their learning and enjoyment.

LESSON 1: STATUES

Lesson Objectives: Students will demonstrate understanding of the plantation system in the pre-Civil War South by creating human statues of a plantation.

Lesson Summary: Students will work in groups of four to form groups of human statues representing plantations in the pre-Civil War South. The students choose postures and pose together to form human statues.

LESSON OUTLINE

1. The teacher leads a brief discussion about statues, emphasizing that they commemorate events, situations, or people of historical importance.
2. The teacher assigns students the task of creating groups of human statues to represent the plantation system. Students work in groups of four, as they decide what figures to include (slave, overseer, owner) and in what position to place each

figure. Students form the individual statues themselves. The four members of the group hold the positions of the figures; the building material is human rather than marble.

3. The teacher and the students' classmates interview the human statues as they hold their positions. Questions might include: Of what are they aware? How are they feeling? Ask other questions that seem appropriate. An optional step is to have students "sculpt" a second group of statues showing the ideal resolution or solution to the issue and then move from the "factual" statues to the "ideal" statues, noticing what changes they must make to enact the change.
4. Each group of students shows its statues to the whole class.
5. The lesson takes approximately twenty minutes, assuming that the class members have studied the course content so that they have the necessary background.

Lesson Plan

The first lesson is relatively simple. Teachers can adapt it to a variety of historical settings and situations.

Ask students introductory questions about statues such as: What are statues? Where do you see them? Why do they exist? What do they represent? When students offer a number of answers, teachers should accept them all. You might, at this point, show them pictures of statues, either from your own location or from art books. It works best to show the pictures on an overhead projector, if possible, or through a slide projector. Pictures in art books are usually too small for the entire class to see. Your school library is a good source for art books, and you might also approach the art department or art teacher. Art museums also are a possible source for appropriate slides or pictures. Many museums have educational programs and will permit slides or prints to be checked out. Newer technology offers the possibility of using CD-ROM discs or laserdiscs featuring art prints and statues, such as those of the collections of the National Gallery of Art in Washington, D.C., and the Metropolitan Museum of Art in New York.

Jim Robinson photo, 1993

Students create a statue that depicts roles and relationships of people living on a pre-Civil War plantation.

Ask students about the subject matter of statues. What are the usual subjects for sculptors? Ask them if they have feelings associated with looking at statues. What feelings or emotional reactions do they experience when they view a sculpture? You might ask them to contrast different types of statues, such as classical with modern, representational with abstract, statues in museums with commemorative statues in places like town squares or parks. This discussion can be short—say fifteen minutes—or it can be longer if it seems useful.

After the discussion, teachers should introduce the assignment to students. Their task is to work in small groups (four is ideal, although other sizes are workable) to create statues that communicate life on plantations in the southern United States just before the Civil War. Students will take

Tim Robinson photo, 1993

A second group explores roles and relationships of people living on a pre-Civil War plantation.

positions as statues in a group (rather than using materials such as clay or marble), and must decide whom to include, how each will stand, sit, or kneel, what expressions they will carry on their faces, and whether they will look at each other or away. The students will present the final positions they choose without speaking. Ask the students about their physical and emotional feelings in their positions. The class might also be allowed to ask questions, but it is important to be sensitive to the needs of the actors who may be holding awkward positions.

An optional next step is to ask the actors to arrange themselves in a configuration representing an ideal resolution or solution to their issue. How would they be standing in an ideal world? They would then return to their original poses and move slowly to the ideal state, noting what they must change to get from the first position to the ideal.

For example, students may decide to represent a plantation owner, an overseer, a slave, and the slave's child. Each student takes one of the character roles and takes a position in relation to the others. The student depicting the overseer might mime holding a whip over the slave, who might be on his knees protecting the child. The owner might be threatening the overseer, or looking away and pretending not to see, or he might be counting money in the house. The individual students must cooperate to find a common vision or model upon which they agree. They might try different configurations before they find the one that works best. Teachers can assign other members of the class to assist the group in positioning themselves because it may be hard for students to be objective when inside the tableau. The actors then present their group of statues to the class, and the process proceeds as described above.

Although this activity may appear to be a simple exercise, it is easy to underestimate the power of the experience. Students learn about the plantation system kinesthetically, through movement, and through their bodies. A student holding the posture of a slave under the whip of an overseer experiences strong feelings. The student holding the whip of the overseer experiences the slaves below him and the master above him. The plantation system was maintained by people making choices based on their experiences, their feelings, their situations, their politics, and their beliefs. There is a human element to history, which the statues exercise helps to highlight.

This exercise also lends itself well to variation, such as moving from the actual to the ideal. How would those posing in the plantation tableau move in relation to each other to create an ideal state? The slave and child might stand up, and the overseer would let them up. The owner, who has authority over all the others, would have to communicate that he or she could accept the new arrangement. This scenario requires changes in all postures, which carries changes in the feelings and awareness of each individual represented.

Another variation is to have members of the statue exchange places until each has inhabited all the positions. She who plays the master, for example, would next play the overseer or the slave in the same statue.

Other topics that would lend themselves well to this kind of exercise include race relations and civil rights in the United States; international issues of the past, such as apartheid in South Africa, contemporary situations in the Middle East, Haiti, Somalia, and Bosnia; different types of government (dictatorship, democracy, representative democracy, socialism, communism, junta); models of educational systems or organizations; and family configurations in different societies. Teachers should be aware that family configurations can be particularly powerful for students, especially for those who are experiencing difficult times at home. This technique, in fact, comes from a family therapy strategy and has been adapted for classroom use. In family therapy, each member sculpts the family as he or she experiences it. The entire family thus sees itself from several points of view, an experience that can be both powerful and enlightening. This is not, however, a reason to avoid the exercise. It is a reason to pay close attention to the students and their roles. It may be important to assure students that the class is not examining individuals or their lives; focus rather on the subject matter and encourage them to do the same.

When students experience feelings as a statue in any tableau, teachers should encourage them to articulate those feelings and allow those feelings to guide them in understanding the concept being portrayed. If students feel, for instance, rage or sadness as a slave, relate that feeling to the concept of the plantation and what it was like to be a slave.

Teachers should make sure each session ends with a short period of time for discussion and writing in journals. Give students a chance to make observations, ask questions, and share what they have discovered. Do not dig deeply, nor expect that they experience epiphanies. Accept what they have found as it is and move on to the next tableau or the next assignment.

Questions for Discussion

1. What moved you as a class member observing the sculptures? What particular moments or scenarios affected you?
2. How would you characterize the relationships among the people on a plantation?
3. What problems might you anticipate based on these relationships?
4. Have you gained new understanding as a result of this exercise? If so, describe it.
5. What questions about the subject have not been answered by the activity? What questions have arisen as a result of it?

Lesson 2: Mock Trials

Teachers can use the mock trial to represent for students many different historical situations, to help them understand a particular action or event, and to help them understand how the legal system works. It is a flexible strategy that lends itself equally well to short exercises and to fully realized productions. The mock trial "instructs the student in the methodology of radical advocacy and teaches the student the mechanisms of power in our democratic society" (Popenfus and Kimbrell 1989, 13). Popenfus and Kimbrell think that the mock trial is an almost ideal exercise: "The Mock Trial teaches almost every skill that a social studies teacher tries to impart. It operates on all levels of Bloom's taxonomy" (36).

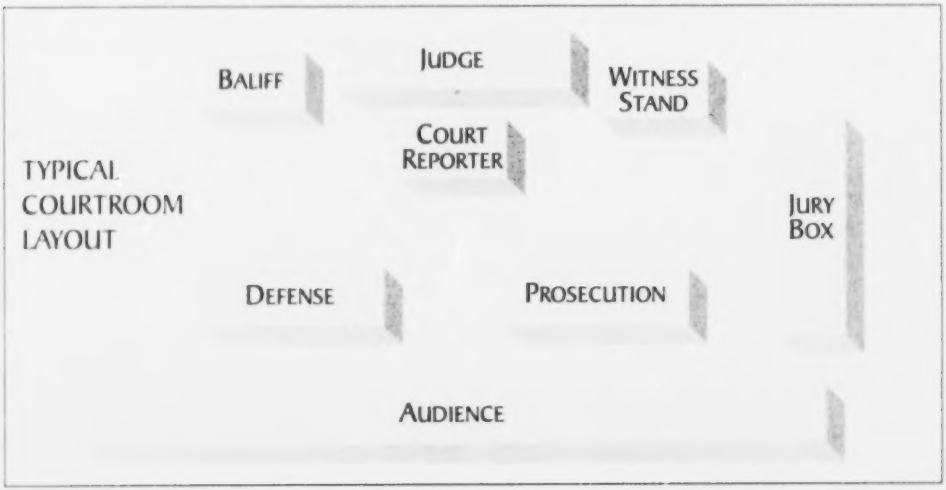
Two types of mock trials are presented in lesson two: a mock trial that focuses on historical content, and a mock trial that focuses on trial procedure itself. The section begins with a summary of the component parts of a trial, the layout of a typical courtroom, and an overview of the trial process.

Trial Procedure

Following is a brief overview of a basic criminal trial procedure:

1. The judge enters the court room. All rise as the judge enters.
2. The judge introduces the case and directs the prosecution to make its opening statement.

3. This opening statement is not an argument. Rather than presenting evidence or arguments, the prosecutor tells the jury what it can expect to hear as the case is presented. The prosecution is sure to articulate its theory of the case at every opportunity.
4. The defense is given the option of making its opening statement at this time. It can also decide to wait until the prosecution finishes presenting its witnesses before making its opening statement.
5. The prosecution calls its first witness. Prosecution lawyers ask the witness open-ended questions (e.g., can you tell me in your own words what happened?). They can risk open-ended questions because they have rehearsed what their witnesses will say. This preparation does not mean that the witnesses are lying or that they have been told what to say. It means that the prosecution lawyers have already heard the witnesses' answers, have helped them present their answers in a way that sounds best for the case, and will not be surprised by any new information.
6. The defense attorneys are permitted to cross-examine the prosecution's witnesses.Cross-examination questions are generally statements made by the lawyer with a question at the end. The attorney is really the one speaking, putting as many words as possible into the mouth of the witness (e.g., You're fifteen years old, isn't that true? You drive a blue Dodge, don't you?). The defense tries to make the jury doubt the testimony or reliability of the prosecution's witness by making the witness seem unsure or by making him or her contradict himself or herself.
7. This process repeats until the prosecution has called its last witness.
8. The defense presents its opening statement, if it has not already done so.
9. Now the procedure is reversed; the defense calls its witnesses and asks open-ended questions, so that its witnesses will have the chance to say all the things that they can to help the defense's case.
10. The prosecution cross-examines the defense witnesses as the defense lawyers did with their witnesses.
11. When all the defense witnesses have been called and cross-examined, it is time for closing arguments. The prosecution lawyers go first, summing up the case as they hope the jury will see it. The attorneys can use anything and everything they can think of to help convince the jury they are right, but they can only use information that has already been brought up in the trial. They may not introduce new information or produce a new witness at this point. That is why it is important



for them to ask all the questions they can think of earlier in the trial, so that they can use the information in the closing argument. The closing arguments pull together all the pieces of the presentation, showing the members of the jury why they should agree.

12. The defense then makes its closing arguments, with the same rules and procedures.
13. Finally, the prosecution has another opportunity to present a closing statement, or rebuttal, after the defense makes its closing argument.
14. The judge instructs the jury as to which laws apply. Teachers need not worry about this for a mock trial in class.
15. The jury then leaves to deliberate its verdict. Because the jury might require some time to reach a verdict, teachers must decide how to handle this step. During our trials, I try to send the jury to a vacant classroom while the rest of the class discusses the trial.

Following are simplified rules governing the ways that witness testimony and physical evidence can be obtained in court:

1. **Direct Examination**. An attorney may ask his or her witnesses direct questions. These are questions that allow for a narrative, open-ended answer. Example: "Can you tell us what happened last Tuesday?"
   An attorney may not ask his or her witnesses leading questions. A leading question is one that suggests to the witness the answer desired by the attorney, and often suggests a "yes" or "no" answer. Example: "Mr. Hayes, isn't it true that you dislike Darryl Bryant?"
2. **Cross-examination**. An attorney may ask leading questions when cross-examining the other side's witnesses. Questions tending to evoke a narrative answer should be avoided. Attorneys may only ask questions that relate to matters brought out by the other side on direct examination, or to matters relating to the credibility of the witness.
3. **Hearsay**. Any evidence of a statement made by someone who is not present in the court and is offered to prove the truth of a fact, a piece of evidence, or any witness's testimony is called "hearsay" and is not permitted. Example: Jessica Hayes says, "I heard that Darryl Bryant has a criminal record."
4. **Witness Opinions**. As a general rule, witnesses may not give opinions. Certain witnesses who have special knowledge or qualifications may be qualified as experts. A questioning attorney must describe the expert's qualifications and experience before he or she can be asked an expert opinion.
5. **Lack of Personal Knowledge**. A witness may not testify to any matter of which the witness has no personal knowledge. Example: If Jessica Hayes has never seen Angela Bryant with the baby, Jessica would not be able to say, "Angela is a terrible mother."
6. **Relevance of Evidence**. Generally, attorneys may present only relevant testimony and evidence. The only physical evidence and testimony allowed is that which tends to make a fact that is important to the case.
7. **Objections**. An attorney can object any time the opposing attorneys have violated the rules of evidence. The attorney wishing to object should stand up and do so at the time of the violation. When the attorney makes an objection, the judge will ask the reason for it. Then the judge will turn to the attorney who asked the questions, and that attorney usually will have a chance to explain why the objection should not be accepted by the judge. The judge will then decide whether a question or answer must be discarded and announce "objection sustained" or "objection over-ruled."

The Trial of the Killers of Marcus and Narcissa Whitman: A Look at History Through Mock Trials

This example uses the mock trial format to investigate Marcus and Narcissa Whitman's move to the Oregon Territory and their subsequent deaths at the hands of members of the Cayuse nation. Trial procedures, as outlined above, should be followed, although the focus of the lesson is on the historical

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Photo by Cheri Brennan, Washington State Bar Association, reprinted with permission.

High school students conduct a mock trial at the King County Courthouse in Seattle, Washington.

material. Do not worry if members of the trial make minor procedural errors.

Learning Objective: Students will demonstrate understanding of the facts and circumstances of the killing of Marcus and Narcissa Whitman by enacting a trial of their accused killers.

Lesson Summary: Students enact a trial of the Cayuse Indians accused of killing Marcus and Narcissa Whitman. The jury must decide whether the Cayuse are guilty of murder or whether they killed the Whitmans in self defense. This is a two- or three-day lesson.

Lesson Outline

1. Make certain that students are familiar with the text covering the material.
2. Describe the roles of the participants in the trial: defense attorney, prosecuting attorney, Marcus Whitman, Narcissa Whitman, Tom Hill, representatives of the Cayuse nation (the defendants), and Joe Lewis.
3. Assign the roles to volunteers in the class. Each role should have two or three members assigned to help with preparation for the trial. One actor may appear in the trial in each role, but others should be involved in preparing each part.
4. Present the basic sequence of the trial to the students.
5. Give the acting teams time to prepare their cases.
6. Conduct the trial. The teacher takes the role of judge so that he or she can guide the trial from within the role play.
7. The trial focuses on the historical content and the personal stories of the characters rather than the technical format of the trial. Do not worry about procedural errors or the correct method of cross-examination of witnesses.
8. Discuss the trial with the class after it is over. You might have each class member write a one-page summary of the trial as a follow-up assignment.

Background Information

The Columbia plateau region of what is now Washington State lies east of the Cascade Mountain range. The major feature of the region is the Columbia River. The land includes small plateaus, hills, and valleys, and is fertile but very dry.

The Cayuse Indian tribe lived on this plateau region of what is now Eastern Washington. They were primarily hunters, but they also fished the waters of the Columbia River. They traveled after game such as elk and deer, and moved to prime fishing spots along the Columbia and Snake rivers. When horses came to the plateau in the middle 1800s, the Cayuse were able to take their hunt to the Rockies, where herds of buffalo roamed.

Marcus and Narcissa Whitman were Presbyterian

missionaries who came to the Columbia Plateau region in the 1830s. The Whitmans were sponsored by the American Board of Commissioners of Foreign Missions, whose aim it was to convert American Indians to Christianity. The Whitmans met shortly before they married; they married because the board would consider only married couples for the work in Oregon Country.

The Whitmans settled in a spot near the current site of Walla Walla, Washington. Narcissa Whitman was well-educated and intelligent, had an excellent singing voice, and liked high society. She worked hard and sincerely for the mission, but she never really got along with the American Indians she was sent to convert.

Marcus Whitman was likewise an extraordinary man. He was very strong, a hard worker, a doctor who would travel hundreds of miles to see a patient. He was also, however, someone who thought little of the native people in the area and felt it his duty to help open the territory to white settlers.

The Whitmans and other missionaries feuded with each other and wrote notes to the board complaining of the incompetence of the others. As a result, the missionaries were recalled or resettled to other parts of the country. However, Marcus Whitman wanted to stay and help the new white settlers, so he returned to the east to argue his case before the board. He was successful, and the board allowed the mission to continue. Whitman returned as one of the leaders of The Great Migration that brought more than one thousand white settlers to Oregon Country. The settlers of Oregon Country had organized themselves into a territory with a government and were actively recruiting new settlers. Whitman was one of those who brought them west.

The government's negotiations in Oregon Country did not include the American Indians of the region. The incoming settlers forced the native people off their lands. The missionaries taught that the Indian beliefs and customs were wrong and sought to change them. Although many American Indians became dependent on the white settlers for trade goods, many also became angry and desperate about the tide of settlers and the changes it brought. In addition, the settlers brought diseases such as measles and smallpox, two deadly diseases that killed thousands of American Indians, who had no immunity to them.

The Cayuse Nation, living closest to the Whitman mission, were angry with the Whitmans. They were angry because the Whitmans had taken their land without paying for it and because the Whitmans were critical of the Cayuse and unfriendly toward them. Tensions heightened as the settlers forced the Cayuse off their lands.

Whitman was urged to leave the mission, but he was stubborn. He spent more and more time helping the white settlers move into the Oregon Territory. The Cayuse saw Whitman helping the white settlers and ignoring them. An east coast Indian named Tom Hill came to the Cayuse with tales of horror. He told the Cayuse that United States citizens had killed thousands of American Indians on the east coast and had stolen their land. He warned that it would happen in the Northwest.

At the same time, a white man killed the son of Chief Peo Peo Mox Mox, a Cayuse chief. The Cayuse wanted Dr. Whitman to settle the score, to bring the killer to justice. He made a promise to do so, but it never happened.

The final step came shortly after, in 1847. A measles epidemic broke out among the Cayuse. Many Indians knew that Marcus Whitman was a doctor, and many suspected him of poisoning members of the tribe. Joe Lewis, an English-speaking Indian, claimed that he had heard Dr. Whitman say he was going to poison the Cayuse. He was later found to have been lying, but the Cayuse had heard enough to raise their suspicions. They made plans to kill Marcus and Narcissa Whitman, and then carried out their plans.

Mock trials do not necessarily require voluminous research, but students must be familiar with enough basic information to feel comfortable playing their roles. Student research should be a first step toward trial preparation.

Students can find information in textbooks such as *The Washington Story* (Pelz 1979), and other sources such as Thomas Jessett's *The Indian Side of the Whitman Massacre* (1969). The preceding summary (based on these two sources) should be enough to make the design of the lesson clear.

The characters required to conduct the trial are: Marcus and Narcissa Whitman (even though they are dead at the time of the trial); the accused members of the Cayuse nation; Tom Hill, the east coast Indian who told the Cayuse how whites had killed thousands of Native Americans on the east coast and stolen their lands; Joe Lewis, an English-speaking Indian who falsely claimed that he had overheard Whitman say he was going to poison the Indians; Chief Peo Peo Mox Mox, whose son had been murdered by white settlers.

Ask students to volunteer for roles. Then, appoint two three-person legal teams, and give them time to gather evidence and produce a plan. The legal teams should interview their witnesses to work out questions and answers with them before the trial. The trial can begin as soon as students complete their preparations.

The trial, as outlined above, begins with the prosecution's opening statement. That statement might sound like this: "Ladies and gentlemen of the jury. The prosecution will show that the killing of Marcus and Narcissa Whitman was nothing less than cold-blooded murder. We will show in this trial that Dr. Whitman and his wife Narcissa crossed this immense country to found a mission of God in the wilderness. Dr. Whitman, a man of God and a man of medicine, dedicated his life to healing the sick. He helped the Cayuse and the white settlers, often traveling hundreds of miles to see a patient. We will prove that the Cayuse sitting in the courtroom, without provocation, plotted and executed the cold-blooded murder of the Whitmans. You, the jury, will have no choice but to find the defendants guilty of premeditated, cold-blooded, murder."

The defense can present its opening statement immediately following the prosecution statement or following the last of the prosecution's witnesses. It might sound something like this: "Ladies and gentlemen of the jury. We have on trial five members of the Cayuse nation for the deaths of Marcus and Narcissa Whitman. The prosecution will claim otherwise, but the fact is that these killings were acts of self defense, carried out by a desperate people in danger of losing their lands, their health, and finally their lives. The defense will demonstrate that the Cayuse had been living peacefully on their lands for thousands of years until the coming of Marcus and Narcissa Whitman and other white missionaries. These people of God brought white settlers with them who stole the land of the Cayuse. They brought diseases that killed hundreds of the Cayuse. We will show that the Cayuse, through misinformation, believed that Dr. Whitman inflicted these diseases. The Cayuse believed that they were being murdered by this so-called man of God. We will show that the Whitmans clearly aided the white settlers at the expense of the Cayuse nation and that the Cayuse believed their very existence was threatened. We will show that their experience with the justice system proved to them that there would be no justice for the Cayuse. These defendants acted in the only way they knew to protect their lands, their families, their lives. This was a desperate act of self defense by people faced with genocide."

The key point is that the opening statements set the stage for what comes next.

The prosecution then begins to call its witnesses, with the defense cross-examining; then the defense calls its witnesses, with the prosecution cross-examining.

By way of example, let's assume that the prosecution calls Narcissa Whitman to the stand (recognizing that she has come back from the dead to testify).

Attorney: Ms. Whitman, can you tell us why you and your husband left the comfort of your homes in the east to come to this wilderness?

Narcissa: Well, my husband and I are deeply reli-

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gious. We heard the call to spread the word of the Lord. We came west to bring the word to the people of this area. In addition, my husband is a doctor and familiar with modern medicine. We hoped that he could save lives as well as souls.

Attorney: Mrs. Whitman, how did the Cayuse act towards you?

Narcissa: At first, they were kind of distant. They didn't know who we were. They kind of watched us. Some came to our church services. And they were very happy to have Dr. Whitman help them when they were sick. But, some never did like us. They were afraid of us, or jealous or something. And they were rude and dirty. When Dr. Whitman had to go back east to meet with our governing board, they were threatening to me. They scared us half to death. I was afraid for my life.

Attorney: And now, Mrs. Whitman, can you tell us what happened on the day you were murdered? I know it may be painful to remember; please take your time.

A cross-examination of Mrs. Whitman might sound like this:

Defense Attorney: Mrs. Whitman, thank you for being here today. There are still some questions that we need your help in answering. Isn't it true that you and your husband took the land your house is on without paying for it?

Narcissa: Well, this is wide open country. It's not like in the east where there are deeds and courts. The Cayuse don't own the land. We just found a place on God's earth to do God's work. We were careful to select a place that was not being used by the Cayuse. It was empty land and we have brought God's church and His works to it.

Attorney: When Dr. Whitman came back from meeting with the board, isn't it true that he did not come alone?

Narcissa: Yes, he came back with a wagonload of settlers from Missouri. He brought a community of God with him.

Attorney: And isn't it true that he gave permission to the families of this "community of God" to settle where they wanted, to take the land of the Cayuse?

Narcissa: Well, they did not take any land belonging to the Cayuse. They took land that was not being used.

Attorney: What do you think the Cayuse thought when a thousand white settlers came to their country and took their land?

Narcissa: I don't know. But the settlers didn't take their land. They only took land that was unused.

The defense attorney tries to show that the Whitman mission acted in a way that would make the Cayuse fear for their lands and their lives.

The trial continues until the jury has heard the testimony of all of the witnesses and the closing statements from both prosecution and defense. They retire to reach their verdict, concluding the trial.

The verdict of the jury is incidental to the mock trial process. The exact rules of the court, in a trial exercise such as this, are also secondary. Do not be concerned if your students are not precisely correct in presenting arguments or cross-examining. The students learn about a historical issue in a way that is involving, exciting, and memorable.

Finish the exercise with a discussion of the trial, including trial participants, jury members, and audience members. Ask students to write a one-page summary of the trial as a homework assignment, including their reasons for agreeing with or disagreeing with the verdict.

Formal Mock Trials

The second example of a mock trial focuses on the trial procedure itself.

Learning Objective: Students will demonstrate understanding of the elements of a criminal trial by enacting a mock trial.

Lesson Summary: Students enact a formal mock trial, paying particular attention to the workings and procedures of the court.

Lesson Outline

1. The students learn the roles of the prosecuting attorney, the defense attorney, the defendant, the witnesses, and the members of the jury.
2. Assign three students to each role in the trial. These three-person teams work together to prepare for the trial.
3. Distribute the case, included at the end of this lesson, to all members of the class.
4. You play the role of judge.
5. Discuss the trial with the class after the trial is completed. Have students write a one-page summary of the trial as a follow-up assignment.

Lesson Plan

A formal mock trial is an effective motivator, involving the entire class both on a cognitive and affective level as the class prepares to find the truth in a situation. Although the rewards of the experience are great, a formal mock trial is an ambitious project, and it is a mistake to enter the process expecting an easy time.

The first step to organizing a mock trial is to get in touch with your local bar association. Many of them have educational divisions that provide how-to booklets, transcripts of sample mock trials, and other resources for teachers. It is possible to conduct a formal mock trial without the bar association, but it is much wiser to work with them. They charge no fees, are willing to help, and have valuable experience in conducting mock trials. Your local bar association is listed in the telephone book.

Tell the lawyers from the bar association what you have in mind, what you would like the students to learn, and what your time frame is. They can help you to organize a strategy. Many bar associations sponsor mock trial programs, and they might have mock trials prepared.

One of the difficulties of conducting a full production mock trial is that many of the students are shy and not accustomed to appearing before the class, especially as a particular character. Give class members a chance to become comfortable standing before an audience by offering them a chance to practice. Small role plays, unchallenging skits, or oral reports make the large demands of the trial a bit easier. It would be too ambitious for students and yourself to start out the year with a trial.

Preparation for the trial begins with a general introduction to the law. This introduction should include a brief history of the legal system, a general presentation of the court hierarchy (local court, court of appeals, Supreme Court) and an outline of the procedure to be followed in a criminal trial. In Washington state, for example, the Seattle YMCA has developed a book called *Today's Constitution and You*, which provides good introductory materials for studying the law. A basic outline of the criminal trial procedure is included at the beginning of this lesson.

It is often possible to invite local prosecuting attorneys, defense attorneys, and judges to your classroom to assist students in learning the roles and procedures of the courtroom. These lawyers and judges can add a dose of reality to students' ideas about courtroom behavior. Many students will have learned all they know about trials from television or the movies, much of which is dramatically inspired rather than factually responsible and intimidates would-be lawyers, who assume they must offer bombastic closing arguments that cause the room to be flooded with tears or filled with cries for vengeance. Invite representatives from the prosecutor's office, the public defender's office, and a judge to talk with your students about the roles of each, and to reassure students that they need not be professional actors to argue a case of law. Teachers could interview attorneys and judges and bring the information to the class if they are unable to visit a class.

Do not assume that your students will know how to perform (even though they may seem to perform all year long!). The loudest, most difficult student is often tongue-tied when officially in the spotlight. Invite your school's drama teacher to work with the students to develop projection and characterizations,

to make eye contact, and to work with other actors. The drama teacher at your school may be available and willing, and if not, a drama teacher in your community may be able to help.

Identify the participants in the mock trial early in the process, so that your students can ask questions of any guests you bring to the room. Roles should include a defendant, a prime victim, two or three witnesses (more if appropriate), two three-person legal teams, a six-person jury, and, as an option, a reporter who will create a news story on the results of the trial. The jury will be selected from class members. Assign the roles on a volunteer basis, with some teacher attention focused on who will handle the assignment well. It is a good idea to assign a second actor for each role, in case illness or other circumstances prevent the designated performers from fulfilling their roles. It also allows more students to get involved. You might also consider holding a second trial for the understudies; the students will not likely tire of a second presentation, and the second group may find different angles or strategies to use that will make it interesting for everyone.

Do not worry about the students who are not assigned roles. They will learn from the presentations and from observing the trials, and you can assign them other tasks while the students are preparing their roles. Students might, for example, write their opinions of the case based on the written information before the trial is enacted. They might help witnesses practice answering questions or help the defendant solidify his or her story. They might work with the lawyers to uncover useful information or to develop appropriate questions. The entire class can thus be involved in preparing the trial, although only some will be on stage.

Your role during this process is to circulate among the groups as they plan, to remind them of the rules of cross-examination and opening statements, to encourage them to make use of the information they have been given, to remind them that the trial will be held in only three days. You should be a resource and encourager; you should not do the work for the teams. One possibility is that one of the teams will not perform the assignment as well as the other teams, and they might lose the trial because of it. Learning about such inequities in trials is useful information for students to experience.

Teachers also have the option of increasing their involvement in the trial preparations. You might require legal teams to submit for your review their opening statements, questions for witnesses, and closing statements. You then have the opportunity to assess the level of preparedness of each team and to offer support and suggestions as needed. The students get the clear message that they are expected to prepare carefully for their day in court, and they get assistance with their task: preparing a logical sequence of questions designed to elicit specific information is an advanced skill. You must decide the degree to which you will involve yourself in the trial preparation.

Give the actors the option of coming to the trial in costume; many of the students will make that choice. One of our actors was late to her trial because she was playing a seventy-year-old woman who walked very slowly and could not get to class by the time the bell rang. She had colored her hair gray, wore a shawl, had a tremor, and stole the show. The legal teams were dressed in suits and dresses, and the defendant, also artificially aged and infirm, wore a suit. The tension and realism in this obviously theatrical experience surprised many of the cast and the class.

Ask the attorneys or judges who came to your class to sit as judges for your trial. Often they will agree if their schedules permit. You can preside as judge if they are unable to come.

It is an extraordinary experience to hold your trial in a real courtroom. I have held trials in my American history classroom, and then held the same trial before a real judge at our county courthouse; and the difference was amazing. The students' reactions to walking into the courtroom were worth the trip. A King County (Washington state) judge presided at our trial. Our case was put on his calendar, the courtroom bailiff was

present, and the experience was treated as an actual trial. The students who enacted the trial at the courthouse were those who were both interested and able to rehearse after school. Many of the actors had played their parts in the classroom trials, so they were well rehearsed, while some were playing different roles. The teams worked after school to prepare their cases. The juries, two six-person panels drawn from the audience, deliberated over the lunch break and came to their verdicts. One jury found the defendant guilty, the other not guilty. The courtroom was in an uproar, students arguing both verdicts.

Students argued about the verdicts for days afterwards, stressing points made and not made. We watched the videotape of the trial during the next class sessions, enjoying the performances and the quality of the work. It was an extraordinary experience. Some of the stars of the mock trials turned out to be students who had not found much success in the more traditionally academic aspects of the class, but they did know how to argue, how to think on their feet, how to be dramatic, and how to manipulate people. Those are not necessarily classroom skills, but they are life skills and these students were functioning at a high level. The judge said that if he could get his prosecutors to cross-examine as well as one of our lawyers he would be happy indeed. This student barely got an average grade in the class but was, in the judge's words, "outrageous."

Evaluation

Teachers can grade the project in three ways. One way is direct observation. You can see who is working hard and who is not. Some students who volunteer for a part in the play do little work, and others who would rather not perform get very involved in preparation, so do not assume that volunteering for a part means involvement. Participation is one-third of the grade in my system. A second component of the grade is the performance on the day of the trial. For those who help prepare but do not perform, grade on the total team effort at preparation. The third component of the grade is an overall test, held after the trial, on the major issues of the law. Ask general questions about the parts of a trial, the reasons for the legal system, and other elements you have covered in class. Ask students to fill out the four-question self-assessment form described in the introduction to this bulletin.

A case created by the Washington State Bar Association is included at the end of this lesson. It looks exactly like a real case. The students will ask if it is a real case, and you must decide whether to answer or not. Feel free to add a witness or two, to change the gender of the victim or defendant, or to make other minor changes. Do not alter the case significantly; the situation can get complicated and muddy very quickly, and the objectives of the lesson can become obscured. This case contains enough material to challenge the class and keep them interested. It is a mistake to think the case has to be complicated to involve worthwhile objectives.

Use the simplified set of instructions for the various aspects of a criminal trial included at the beginning of this lesson. Do not worry about sentencing or the particular laws that come into play unless that is important to you. It is possible to get a copy of the relevant laws at any law library or through the bar association. Remember that students are not lawyers. The goal of the exercise is to involve students in the trial, teach them about the law, and have the class share in a powerful learning experience.

The Case
In the Superior Court of the State of Washington
in and for King County

State of Washington,)
Plaintiff,) No. 82-1-531982-1
vs.)
George Edward Olson,) Summary of Facts
Defendant)
)

The defendant, George Edward Olson, stands before the Court charged by Information with assault in the second degree, with a special allegation that he was armed with a deadly weapon and a firearm. The Information reads in part as follows:

That the defendant, George Edward Olson, in King County, Washington, on or about April 2, 1981, did knowingly assault David Blanchard, a human being, with a firearm and other instrument or thing likely to produce bodily harm, to wit: a handgun, and did knowingly inflict grievous bodily harm upon David Blanchard.

The basic facts of the shooting are described below.

Defendant, George Edward Olson, is 73 years of age. He is a widower, retired, and receives social security payments and some earnings from his own savings from his former occupation as a self-employed house painter.

On April 2, 1981, the defendant, Mr. Olson, was living alone in his home on Queen Anne Hill, in Seattle, Washington. Mr. Olson's home had been burglarized on two prior occasions and his well-groomed garden had been trampled. Because of this vandalism and burglaries, Mr. Olson had purchased a handgun.

Mr. Olson believes that juveniles are responsible for these crimes, and he suspects that one of the juveniles is David Blanchard. On March 26, 1981, a "Keep Off the Grass" sign that Mr. Olson painted was taken from Mr. Olson's yard and his flower bed was damaged. Mr. Olson believes he saw Blanchard running away with a group of juveniles who took the sign. When he confronted Blanchard, Blanchard knocked him to the ground and told him that if he ever bothered him again, he would kick the old man's teeth in.

David Blanchard is 15 years of age and a fairly good athlete. According to Blanchard, on April 2, 1981, in the late afternoon, he had just left the Queen Anne Athletic Field following an afternoon baseball practice. He was walking by the Olson residence when he observed two teenagers whom he did not know standing in the bushes by the Olson residence. Mr. Blanchard claims he saw one of the youths throw a large rock which hit the Olson house before the two ran away. A moment after the rock was tossed, Mr. Olson, the defendant, came out of the house and fired a handgun at Blanchard, hitting him in the thigh. Blanchard fell to the ground and was later taken to the hospital. He is still recovering from his wounds.

The defendant, Mr. Olson, recalls a different version of what occurred on April 2. He recalls being in his home in the late afternoon when he heard a loud crash against the outside of his home. A window was broken

by a rock. He went to the window and observed juveniles hiding behind the bushes near his house. Mr. Olson became frightened and went to the bedroom to obtain his revolver. As Mr. Olson was going out the front door, another object hit the house. Mr. Olson looked up to see David Blanchard with something in his hand. Without words, the defendant fired a shot which hit David Blanchard. The defendant then retreated into his house, sat in a chair and waited for the police to arrive. When the defendant was arrested, he turned over the handgun to the police.

Lesson 3:
Debate and Town Meeting

Learning Objective. Students will demonstrate their understanding of the triangular trade among England, Africa, and the New World in the eighteenth and nineteenth centuries. They will do so through a role play of a town meeting, which England has called to discuss the possibility of ending slavery within its territories.

Lesson Summary. Students at a town meeting represent various interest groups involved in the triangular trade. England is debating whether to discontinue the slave trade and slavery within its territories, and has asked various groups to express their viewpoints at the meeting.

Lesson Outline

1. Introduce students to the facts of the triangular trade through appropriate readings.
2. Present the town meeting strategy. Representatives of nine different interest groups come to a meeting to discuss the proposed abolition of slavery. Each group argues from its particular point of view, hoping to influence the final decision.
3. Divide the class into nine teams. Each team represents a particular viewpoint: slaves, ship owners, merchants, plantation owners, abolitionists, politicians, sailors, African family members, and West Indian farmers.
4. Give each team a paragraph outlining the team's general attitude toward slavery and the triangular trade. Each team uses that information to develop arguments to bring to the meeting.
5. Hold the meeting. You the teacher, as moderator, should insist that each team listen to the other arguments.
6. The class votes on the final decision.
7. Conclude with a class discussion of the main points of the town meeting.

Lesson Plan

This lesson, concerning the triangular trade, is a form of debate that adds an element of role play. It is a relatively simple lesson to carry out and involves the entire class. You can adjust the lesson to meet the needs of your group (e.g., nine categories is not a magic number—eliminate or combine some of them if necessary for your situation).

The triangular trade involved Britain, the West Indies, the American colonies, and Africa. Slaves were shipped from Africa to work in the Americas and West Indies. Raw materials such as sugar and cotton were shipped to England from the West Indies, manufactured in England, and then shipped to the rest of the world, including Africa. Shipping was the major (and only) means of getting goods across water (Williams 1966; Clark 1988).

The following is a brief list of types of people involved in the triangular trade:

1. Plantation owners in the West Indies
2. Merchants
3. Slaves from Africa
4. Ship builders/ship owners in England
5. Sailors/manufacturing workers in England
6. West Indian peasants/farmers

7. African tribal members
8. Political leaders representing Bristol, Liverpool, and Glasgow
9. Abolitionists

Background Information

Divide the class into nine groups representing those involved in the triangular trade, and direct each group to prepare for a debate held in the early years of the nineteenth century on the proposed abolition of slavery in Britain and its colonies. Group members must argue from the point of view of their roles (politician, slave, ship owner, etc.) and not from their own personal points of view. The British government, which is trying to decide whether to abolish slavery, has called the meeting.

The teacher serves as the town meeting moderator, thus being in a position to direct the events. Assure students that each will have a chance to speak, but that order must be maintained or no one will be heard. Remind students that one of the most useful skills in debate or meeting formats is the ability to listen critically to others and to respond to their arguments. If students fail to listen carefully to other speakers, they may miss important information that could change their minds or help strengthen one of their own opinions.

Give each student group the following paragraphs to use in preparing their arguments. You may want to alter the paragraphs, augment them with other readings, or replace them entirely with other sources. These paragraphs contain information from the references listed at the end of the chapter, particularly Eric Williams's *Capitalism and Slavery* and Leon Clark's *Through African Eyes*. The key point is to give students adequate information without giving them too much. The basic concepts of economics, slavery, moral decision-making, and the intersection of those three points are as important as the facts of the case.

Group 1. British citizens owned most of the plantations in the West Indies. Sugar, coffee, and cotton plantations gave their owners great wealth and power. These British owners sold their crops (sugar, coffee, and cotton) in Great Britain at very high prices. Harvesting sugar-cane, coffee, and cotton was labor intensive; it took many people to do the work by hand. Because the slaves brought from Africa harvested the crops, the plantation owners depended on those slaves' labor to make a profit.

Group 2. Merchants in Britain functioned as brokers. They arranged for the trade between Britain and the American colonists of European countries, between the West Indies and British merchants who brought the slaves from Africa, and among the businesses in Great Britain. The merchants in England (and in Western Europe in general) sent cotton, liquor, guns, and metalwork to Africa in exchange for slaves. The slaves were carried across the ocean in chains in the holds of ships. The slaves (those who survived the voyage—more than one-third did not) were sold to plantation owners in North, Central, and South America for sugar, tobacco, rum, and other products. American products (mostly sugar, coffee and cotton) were traded to Europe at exceedingly high prices, netting large profits. These crops were profitable because of the cheap labor provided by African slaves.

Group 3. Slave traders captured most of their slaves from villages near the coast of West Africa. Whites or blacks working with white slave traders took these men, women, and children from their families. The slaves were then branded, chained, and shipped across the ocean in the holds of slave ships. Plantation owners bought them, and the slaves lived out their lives working in their owners' fields. They were never to see their homes or families in Africa again. Several sources report that as many as 50 million blacks were taken out of Africa for the slave trade during a two-century period.

Group 4. Ship builders and ship owners lived mostly in Liverpool and Bristol, seaport cities in England. The shipping trade in these cities increased five times what it had been once the triangular trade was in place. Eric Williams, in *Capitalism and Slavery*, reports a common saying that the bricks in Bristol and the docks in Liverpool were built with and cemented by the

blood of slaves. The ship owners and ship builders would lose immense amounts of business if the slave trade were to stop. Many people depended on these people for jobs, so that many would be out of work if they had to build fewer ships.

Group 5. The peoples of Africa were devastated and brutalized by the slave trade. Approximately 50 million of their strongest, healthiest men and women were stolen from their homes and traded, never to see their families again. Tribes began to trade prisoners to the whites for guns, which offered them some protection against other tribes and slave traders. African societies were deeply affected by the loss of their young and the fear that drove many tribes to work for the slave traders.

Group 6. Sailors employed on ships carrying triangular trade goods depended on that trade for work. The increase in shipping as a result of the slave trade supported sailors and those in related trades (boat repair, warehouse workers, refinery workers, barrel and cask makers, and others). Sugar refinery workers in Bristol petitioned Parliament in 1789 against the abolition of the slave trade, saying that the prosperity of the West Indies depended on continuing the practice.

Group 7. Abolitionists in Britain, the United States, and the British colonies opposed the West Indian slave trade, but British capitalism depended on slave-grown cotton from North America and slave-picked coffee beans and sugar cane of the Indies. The abolitionists, many from religious backgrounds, had to recognize both the moral rightness of their cause and the economic dependence of the British economy. They were not popular with those who depended on the triangular trade—which was nearly everyone.

Group 8. British politicians found themselves in a precarious position. They faced the same combination of factors as the abolitionists did: they might be morally opposed to the slave trade (and some were), but they were responsible to the British citizens who benefited from the trade. Although these politicians were not often abolitionists, they felt pressure from abolitionists and other citizens to change their policies, despite economic pressures to continue.

Group 9. West Indian farmers and peasants were severely affected by the triangular trade. The British appropriated increasing amounts of their farmland to plant coffee, cotton, and sugar. This practice reduced the land on which they farmed for food and meant that they had less chance to make the money they needed to feed themselves and their families. Since the slaves were brought in to work for nothing, displaced farmers could not even find work on the plantations owned by British citizens. The land was ruined by the cash crops and poor land management practices, which destroyed the soil for other farming.

Lesson Plan

Give each student group the paragraph that pertains to the roles they will play. Groups should not need more than ten or fifteen minutes to prepare arguments. After that time, call the meeting to order, saying, "We have come here together to discuss the merits of this possible decision, which will affect all of us." Present the basic reason for the meeting: Britain is considering abolishing slavery at home and in its territories because of adverse world opinion and a changing world economy. Speakers should stand and address the meeting, identifying their roles first. For example, the merchant might say, "I am a merchant and I'm distressed that the Crown is considering a move that would bankrupt its people. . . ." Assign a secretary or notetaker to note the major arguments presented by each group and review the points about ten minutes before the end of the period. Conclude the town meeting by holding a vote, recording the results, and thanking the meeting members for their cooperation and attention.

This activity can become heated as it concentrates on a real issue that is still with us: the needs of the economy as contrasted with the lives of the people. As large corporations invest in agribusiness and have comparative advantages over small farmers, they may neglect good land management practices that might lead to

devastating prime farming land in their quest to reap large profits. Students should be able to relate strongly to the troubles of those times because they may identify with their troubles. If they do not seem able to make the connections, gently prod them with questions about the information. The hardest task in this assignment is to support those students who have to argue the unpopular views of the merchants or plantation owners, who favor continuation of the slave trade. Give them support by reminding them and the class that they are representing another person's views and they should not be held personally responsible for the roles they are playing. After one or two reminders, the class usually gets into the spirit of the debate and the vigorous playing of their roles.

After the meeting, debrief the exercise with students as a discussion or through a written assignment that asks students to respond to questions about the exercise. Examples of questions to include are:

1. Who was involved with the triangular trade?
2. What items were traded?
3. What group were you representing?
4. What was the view of your group regarding the slave trade? Why was that your group's view?
5. What were the two or three strongest arguments that others made for continuing the trade?
6. What were the two or three strongest arguments others made for stopping the trading of slaves?
7. What did you learn during the meeting?
8. Can you find any similarities between this town meeting and issues today?
9. Do you have any further comments about your experience?

Lesson 4:
Passbook Apartheid Simulation

Lesson Objective: Through a simulation exercise, students experience a small portion of the apartheid policy that existed in South Africa until April 1994.

Lesson Summary: This lesson is a four-day simulation of the passbook policy in South Africa. Students create personal passbooks and must carry them at all times when at school. They will lose points from their overall course grade if someone stops them and they cannot produce the passbook. Points are restored at the end of the simulation.

Lesson Outline

1. The teacher presents an overview of the state of apartheid that existed until April 1994 in South Africa. This overview should include a description of passbooks even though the government ended that policy even before apartheid was officially ended.
2. Give each student a 3-by-5 inch card on which they print their names, school, school phone number, and a phony identification number. Each student draws a sketchy self-portrait and a fingerprint on the card.
3. Instruct students to carry these "passbooks" at all times. Warn them that they will lose two points from their course grade if they do not carry their cards while at school. They must show their "passbooks" to any teacher upon demand.
4. The teacher will accept no excuses for students being without passbooks. Other teachers may stop students and the results are the same.
5. Conclude the exercise after three or four days.
6. Discuss the exercise with the class.
7. Two points of caution:
   a. Tell the administration that you are conducting this exercise so that they understand the situation in dealing with any parents who might call. I have never had a parent call, but it is possible.
   b. Do not tell the students they will get all of their grade points restored until the exercise is over. If the simulation is to be most effective, you must be firm.

Background and Introductio

Many outcomes are possible when different races and cultures come together. If one of the cultures prospers, it may dominate the other.

Apartheid, a brutal and blatant policy of

domination, was a strict policy of racial segregation, practiced by the white Afrikaner government in South Africa. Under apartheid, each African group had its own homeland, language, culture, and religion. Apartheid classified people based on skin color, which governed every aspect of their lives. It determined where they lived, where they could travel, and restricted their political and legal rights. Apartheid was not a "separate but equal" situation. One race (the white Afrikaaner) made the rules, and the others (Africans and "coloreds," those of mixed race or of other nationalities) had to follow them. Whites in South Africa make up less than 20 percent of the population, but they owned more than 80 percent of the land. Only white South Africans could vote, and they controlled almost all the wealth in the country.

The April 1994 election in South Africa ended apartheid, allowed members of all races to vote, elected as the country's new president Nelson Mandela, a formerly imprisoned black man, and turned South Africa into a democracy, now called "New South Africa."

This simulation lesson is designed to give students a small experience of what it was like for non-white people living under apartheid. Apartheid had a major effect on the lives, emotions, feelings, and attitudes of the people of South Africa, and the emotional consequences are as powerful as the more public consequences, such as no vote for the black majority, appalling living conditions, and restrictions on travel. This passbook simulation can bring students, in ways that readings and discussions cannot adequately communicate, to an awareness of what apartheid did to human beings. The class must continue the simulation long enough for the students to become frustrated, upset, or angry. Teachers must not give in to students' frustrations. They must learn that non-white people in South Africa lived with this reality every day. It is also, of course, important to apply common sense to the exercise. The activity is not more important than the people engaged in carrying it out. Students will at times get uncomfortable, but they learn from this discomfort. I have never had a student who has been so upset that it seemed wise to stop early, yet it is sensible to use your judgment, as in any classroom situation.

One of the most important parts of the exercise is to debrief following the completion of the simulation. The lesson plan includes guidelines.

Lesson Plan

Blacks in South Africa were not allowed to travel without a passbook that identified them. They were expected to carry these passbooks with them at all times; the penalty for being stopped without a book could be imprisonment, fines, beatings, or a combination of the three. No excuses or mitigating factors could be accepted. A black found without a passbook was breaking the law and was punished.

Each student in the class will make his or her own passbook card. Students must write their names, addresses (social studies class number will suffice), phone numbers (school phone number is acceptable), and student identification numbers (assign them each a number) on the card. The cards must also contain a picture (photo or quickly s:'f-drawn self-portrait) and a fingerprint. The photograph must be small enough to fit on the file card. Explain to the students that they are to carry the card with them; failure to do so will result in a lowered class grade. Each infraction will cost them two points (for example), although subsequent infractions might result in higher losses. You might work with other teachers in the building, encouraging them to stop your students and demand to see their cards. Remind the students to have their cards with them throughout the entire school day; it is not enough to bring them to social studies class.

This exercise seems simple, and you may not expect students to get involved, but they do. They will inform you when they see you that they have their cards. When you catch them without cards, they will offer a wide range of excuses and emotional reactions. Treat the policy as business as usual rather than something special, explaining

that the policy is simply the way it is and you can make no exceptions, permit no bargaining, and allow no changing of the rules. Be aware that this denial will be as difficult for you as it will be for the students, who may think you are not as nice as you once seemed to be.

Discuss the simulation after it is completed. Allow students the opportunity to voice their feelings, but focus their attention on the real life experience of South African blacks who were dealing with more than grade point averages and lived with this situation for decades.

Questions for Discussion

You may want to use the following questions to direct the post-exercise discussion:

How did you feel when you were asked for your card?

How did you feel when you were stopped in the halls without your card?

Did you feel this was unfair?

Did you accept the penalty without protest because you had broken a rule?

Did you consider resisting the policy? If so, why did you decide not to act?

What kinds of actions could you have taken?

Were there actions the class might have taken to challenge the policy?

Were there any outside factors that might have had an influence in changing the policy?

Ask students how they are feeling after reviewing the simulation. Make certain they know that they have not really lost any points from their class grade and that the focus of the exercise was on understanding the former plight of blacks in South Africa. You might ask students to fill out the self-assessment forms described in the introduction.

A few cautions must accompany this exercise. Make sure that your department head and the school administration know that you are conducting the simulation. Because some students may complain about their loss of points, it is advisable to alert administrators before the fact. Explain to them that you are teaching about former conditions in South Africa, that the students will not lose points, and that the administrators' cooperation will help to make the experience valuable for the students. It is conceivable that parents might call, but explaining the simulation to them should ease their concerns. (I have, in fact, never had a parent call about this assignment.)

Teachers need not grade this assignment. It is a strategy that will help make the oppressive situation in South African history a bit more real for your students.

Lesson 5: Inhabiting History

Lesson Objective: Students will demonstrate an understanding of various points of view and the complex feelings of people during World War I through the inhabiting exercise.

Lesson Summary: Students role play characters from a novel by John Barth. These characters represent different points of view held by people during World War I. Note that it is essential to read the entire description of this strategy before implementing it.

Lesson Outline

1. Students read a passage from *The Floating Opera*, a novel by John Barth.
2. The class compiles a list of questions based on the reading. These questions can focus on the actions of a character (why did you make that choice?) or on the events in question.
3. Select those questions that the class will explore.
4. Divide the class into four groups. One group represents the United States soldier in a trench in France during World War I. One group represents this soldier's family back home. One group represents the German soldier in the same trench, and the fourth group represents the family of the German soldier, back home in Germany.
3. Have U.S. soldiers pair up with U.S. parents and German soldiers pair up with German parents. Give them ten minutes to put together a family history.

4. Have the soldiers form a line facing a line of family members, so that each soldier is facing his parents. They are at a train station, heading off to war. Have them all say goodbye at the same time.
5. Have members of each soldier group write letters to their family members at home, while members of the family groups write to the soldiers on the front line. The letters will describe the scene on the front lines or at home.
6. After students read the Barth selection and have written the letters, arrange the chairs in a circle. Place three chairs in the center of the circle. This step usually happens at the beginning of the second day of the exercise because reading the story, writing the letter, and discussing the general setting of World War I easily fill up the first day.
7. Have a volunteer sit in one of the center chairs as the U.S. soldier. Any class member may ask the soldier questions. The soldier answers as best as he or she can.
8. Have another volunteer come to the center as the German soldier. The soldiers question each other about anything that is relevant to them.
9. Class members in the circle may question either or both soldiers.
10. Bring a family member (U.S. or German) to the center and have him or her question either or both soldiers. The soldiers may question the family member, as well. Again, the members of the circle may question any of the actors in the center.
11. Bring other characters to the center if it seems appropriate, but there should be no more than three actors in the center at the same time. Have one of the actors leave the center to return to the circle if necessary. He or she may be brought back to the center if appropriate.
12. Discuss the role play after it has been completed.
13. Have students write a one-page summary of the lesson as a follow-up assignment.

General Introduction to Inhabiting History

"Inhabiting history" is a process that enables participants to experience the human aspects of history across the distance of miles and centuries. Its most immediate progenitor is a therapy process called "mimesis," developed by Dr. Samuel Laeuchli of Temple University. Its more distant ancestors include psychodrama, developed by J. L. Moreno, and improvisational theater, especially the work of Joseph Chaikin and the Open Theater.

One of the most important parts of the mimesis process is an experience called "mythic shock." Participants realize, with a shock, that the story or myth being re-enacted is not foreign or strange, as it first seemed, but rather somehow about themselves and their present-day lives. This shock of recognition and involvement is a crucial element in the therapeutic process, offering participants a venue for discovery.

Mimesis is a therapeutic process; the intent of the "inhabiting" process in social studies, language arts, and humanities classrooms is emphatically different. Inhabiting history is valuable in two ways: it can help to make history personal and accessible to students, and it can serve as a vehicle for students to improve their understanding of the content of the history curriculum. Just as participants in the mimetic process emerge with new understanding of an old story, students of history emerge with new understanding of historical events, perhaps with an expanded point of view. The primary idea is to allow students to involve themselves. It is, however, not a therapy session. Students must focus their emotional experiences on the historical event, not on student lives and personal business.

The inhabiting lesson can be taught at the beginning of a unit of study to introduce the subject and to raise questions, during the course of study to investigate questions as they arise, and near the end of a unit to help to synthesize material. The students will have different relationships to the material at those different points, and the teacher must have appropriate expectations.

Start the process by briefly retelling the Barth story or a suitable alternative, even if the story is familiar. It is important that the whole class be working with the same version of the story because in the case of historical accounts, there are often many versions. It is not necessary to include every detail of the selected story, nor to offer a highly dramatic reading, but make sure the essential ingredients are present. Although the version of the story may vary from others the students have heard, what matters is that all know the version with which you are working. When working with a short reading, as with the Barth selection used in this lesson, assigning the selection to the class can substitute for the re-telling of the story.

Next, ask the class if they have any questions about the story or event. Student questions may focus on elements of the basic event, on specific decisions that characters or historical figures made, or on some aspect of the traditional version of the story. The important thing is to identify unanswered questions or questions that are not answered satisfactorily that you wish to explore further. Make a list of the class's and teacher's questions on the board, and select one or two on which you will concentrate. Decide which characters you require in your exploration of these questions.

It is generally useful to help the students warm up to the roleplay rather than ask them to jump into their roles without preparation. The warm-up should be relevant to the scene to be explored. The World War I lesson to follow has two examples of warm-up exercises that help to focus the students on the play to follow and set the mood. These warm-ups need not be long or elaborate; they should serve to help the students to prepare for the play.

Following the warm-ups, ask for volunteers to "inhabit" one or more of these characters. Direct the first volunteers to sit in the center of the classroom. Ask each of them some basic introductory questions about themselves and their situations. These questions are designed to get things moving, to help the volunteers begin inhabiting their characters, and to generate questions among members of the circle. Questions used at this stage may include: What's your name? How old are you? Where do you live? How long have you been living there? Then, ask the characters if they have any questions for each other. The actors should assume that the scene has been acted and that they know the whole story (e.g., Lincoln knows he was shot and killed). If there is more than one character in the center, the characters should have a relationship that informs the issue being explored. The questions the characters ask and the answers they receive will generate momentum that will bring the other students into the discussion. You may enter the play through questions of your own, especially if students are slow with their questions. The goal of this phase of the exercise is to include all members of the class in the questioning process, with the role-players as the central focus. Direct all questions to one or both of the role-players.

Continue the process until the questions have stopped or slowed. Then, it is time to bring in a new character to join those in the center or to replace one or all of them. Send at least one of the original actors back to his or her seat before calling up the next player so that no more than three actors are in the center at any one time. Having as many as four actors in the center tends to be confusing, although three actors may find it necessary to call another character to the center or recall someone to help them sort through a question.

Take care that all relevant characters are included in the exploration. Ask the actors in the center with whom they would like to speak if you are not sure who should be called next.

Some ground rules must be clear before the process begins. The most important rule is that no one must attack the actors for playing their roles. Members of the class will often feel anger and hostility towards students playing unpleasant characters. This kind of reaction, in fact, proves that students have played their roles effectively. However, the student should not have to shoulder any of the emotion directed toward the historical figure he or she is playing. It is most appropriate to thank the actor for allowing the class to

experience the situation so fully through his or her portrayal. It is also permissible at this point to break into the re-enactment to call the class's attention to the anger directed at the particular character. The teacher might ask class members why they feel compelled to attack the character. This question helps students keep their focus on the historical narrative being re-enacted and takes the pressure off the actor. The task of the actors is to enable their classmates to understand the situation being re-enacted, and the focus of the teacher must be on the questions and responses of the audience as well as on protecting the students acting the roles. Breaking into the narrative and interview session to emphasize a point, to protect an actor, or to explore an emerging theme or attitude is appropriate teacher behavior. You might also shift the line of questioning to another character to give the actor a rest and to help the class investigate other aspects of the situation.

Another rule is that you may call characters as needed, whether they are in the original story or not. This may include calling unidentified civilians who died in a battle fought near their homes, or the wives, husbands, children, parents, or friends of characters involved in a particular event. One group with whom I worked decided they needed to question the character who had sold the magic beans to the bean seller in "Jack and the Beanstalk." We had a question about the origin of the beans that no one in the story could answer. It is also permissible to bring back characters who have died in the story, like Job's children, Abraham Lincoln, Narcissa Whitman, or Crispus Attucks. Do not make these choices frivolously; call characters only if they will help the class understand the story.

Another rule is that students must not shout out or ask questions before the students playing roles have interacted. Allow the actors to set the tone through the choices they make. Assure all the students that time will be available for their questions.

Follow the character interactions with a discussion. This discussion is an essential part of the process and should never be omitted. Pay attention to the reactions and emotional states of all class members in addition to the content of the discussion. You can begin the discussion in many ways: you may, for instance, offer your own reactions to a particular moment of the re-enactment if students are reluctant to begin. Begin with student responses, however, if they are ready.

Make sure the actors have a chance to talk about what it was like to play their characters; this is an important part of understanding the human elements of the story. The class might hear that the unpopular character (the wolf in Red Riding Hood, for example) agonized over his actions but felt he had no choice. The forest had been logged, no animals were left, the girl had refused him food, and he was starving. What could he do? Is it his fault that he is a wolf? Why should he be found guilty for being what he is? History does not always present the emotional aspects of decisions, and this process can offer us a glimpse into what those aspects might have been. The discussion also offers the actors the important chance to return to their normal states; students can become extremely involved in the character they are inhabiting and may need a little time to leave the role.

Open the discussion to the feelings and reactions of all class members, making sure that you do not concentrate too heavily on the actors at the expense of their classmates. The actors are actually the means by which their classmates explore the topic. Encourage class members to bring to the surface and explore issues and feelings exposed through the play. The focus should not be on the quality of the acting, but on the historical narrative being explored.

Conclude the exercise by asking each class member to write a paragraph or more presenting his or her understanding of the story. Students should include in this paper any changes in understanding brought about by the exercise. They may write this paragraph in class or as a homework assignment. While the paragraph helps the students review the experience, it also assists the teacher in monitoring both the success of the exercise and the state of the students.

This activity often takes more time than you might expect. The interviews have a way of expanding, taking directions you did not anticipate. This flow is fine, but it does often cause you to lose track of the time.

The cautionary notes that accompany this lesson should not dissuade teachers from using it, but are an attempt to communicate its potential power. Students are likely to find that the feelings of the characters before them are the same feelings that they carry into the classroom. One of the points is that human beings make choices based on the variables of their particular situations. Soldiers at war were once ordinary citizens, and their efforts to understand their situations parallel the efforts of the students trying to make sense of their own lives.

Focus on small events that portray general themes rather than large events that will be overwhelming to play. A scene between two soldiers is a much better choice than having a student playing Hitler, for example. The student playing Hitler would likely receive excessive abuse from the class, which might be psychologically harmful to him or her. An extreme case might also lead the students away from the general issues they should be exploring. The bombing of Hiroshima and Nagasaki would also be too intense an event to play safely. The best choice is a small event, a narrative that is emblematic of a larger historical concept. The trial of the killers of Marcus and Narcissa Whitman, described earlier in this chapter, is another example of a small event that is emblematic of a much larger theme (i.e., the interaction between indigenous peoples and the foreigners who came to settle on their land).

Teachers are responsible for enabling the characters to interact as they choose. There is no right or wrong way to portray a character. Tell students who ask if they are playing their roles correctly (and they will ask) to act as honestly as they can. A student who feels angry while inhabiting a particular character can respond angrily as that character. The actors are the characters in the narrative, and how they respond is, by definition, the correct response.

You can incorporate additional activities into the "inhabiting history" strategy. Students can act out the story before being interviewed. Assign story roles to students and have them enact important scenes in front of the class. This step is not essential, but it is often enjoyable if you are comfortable with drama in the classroom. The students who act out the story need not be the same students who ask and answer questions later. This enactment should be brief.

You might also identify a modern parallel to the scene that has been re-enacted. The modern scene should focus on the same questions or issues of the original scene under study, and should help students to recognize the relevance of the issues to them.

Other extension exercises include asking students to create political cartoons depicting the issues explored in the scene, presenting the characters at a later date (Cinderella and the prince ten years after the ball), and rewriting the scene from a different point of view.

Lesson Plan

Begin this World War I lesson by having students read a selection from John Barth's *The Floating Opera* (pages 70–76 in the Avon paperback edition) as a homework assignment before the class enacts the play. The basic scenario is that two soldiers, one German and one American, have ended up in the same trench in France during World War I. They befriend each other during the night as if they were not soldiers in opposing armies. I suggest that you stop the summary at this point and that the students do not receive the last page of the reading until later in the session. Advance knowledge of the outcome of the scene (the American soldier gets worried about what will happen when the German soldier wakes up and kills him) can have a paralyzing effect on the class. The scene becomes so heavy that it is nearly impossible for students to play it effectively. Instead, ask the students to create an end to the scene or to predict what will happen next. After that, you could share the ending with them.

Next, ask the students to identify questions they have about the selection. Some questions that have come up in the past include: Why did the soldiers enlist? Did the German soldier really think that the Kaiser was a leader worth following? Why did the soldiers hug each other? Why could the soldiers be at peace at night and not maintain that peace? What did the people of France think about this fighting? How do the soldiers feel about the war now that it is over?

Decide which questions to address based on student learning outcomes, class interest, and your own sense of what will be most useful to the group. For the sake of this lesson, assume that you are emphasizing the reasons why the soldiers are in the war and their experiences with each other.

Introduce warm-up activities to help the class prepare for the play. Divide the class into four groups: one representing the American soldier, one representing his family, one representing the German soldier, and one his family.

Ask the American soldiers and family members to form family units, one or two parents for each soldier. It is possible and realistic to have soldiers without parents, but they should have someone with whom to work, e.g., a spouse or a friend. The American family groups spend five to ten minutes developing a common history, agreeing on a home location, economic level, general quality of relationship, size of family, treasured family stories, favorite foods or family activities, and whatever else they can in the time allotted. The German soldiers and family members should be performing the same task at the same time.

Have the soldiers and family members form two lines opposite each other so that each soldier is facing his or her family member(s). Tell them that they are at a train station and a train is waiting to take the soldiers off to the war. All of the soldiers (American and German) stand in one line facing a line of all of the family members. Each soldier should be standing across from his or her family member(s), and they are all saying goodbye at the same time. Remind the family members and soldiers that many of the soldiers will never return from the war. They will decide how to say goodbye: some families may be demonstrative, others more private and reserved. Class members will be less self-conscious about the scene with all of the goodbyes happening at the same time.

The next step is to direct the students to write a letter as either the American soldier, a member of his family, the German soldier, or a member of his family. The American soldier would write to his family, describing the war and his emotions, fears, and experiences. The letter should be based on the Barth reading, whatever information the students have about World War I, and the students' sense of war. The families might write about what they have read in the newspaper about the war, their fears and concerns, and ordinary events at home. Their letters will be purely creative since those characters do not appear in the story nor in most history books. The letter-writing session should not take more than fifteen or twenty minutes, because it primarily serves to set a mood. It also gives the students time to begin to think about the re-enactment to come, helping them to prepare for it.

The class must determine which characters can help them to answer or explore their chosen question. I am assuming, for this example, that they would need one German soldier and one soldier from the United States to begin the process. Ask for two volunteers to come to the center of the circle, one from the group of American soldiers and one from the group of German soldiers. Thank the volunteers for being with you in the classroom, and ask two or three introductory questions, about themselves and their situation. You might, for example, begin by asking them how they each entered the army, how long they have been serving, and how much combat they have seen. This step helps to start the questioning and helps the actors to enter their roles. Then, ask the soldiers if they have any questions for each other, about why they entered the war, or anything else. Give them a few minutes to question each other. Next, open the questioning to members of the class. They may ask questions of either or

both soldiers. Your task is to keep the questions focused on the identified question: Why are you fighting in the war and what has been your experience with each other? It is important to realize that it might take some time to get answers to those questions, so focusing on the questions must be balanced with patience. This balance becomes clearer after conducting a few sessions. If the questioning seems to be slowing down or to have provided as much information as possible, decide whether you require additional characters in the discussion to answer the question or whether you are ready to move to the next question. For example, you might bring in a family member who can help the class understand why the soldier enlisted. It might be important for the soldier and family member to question each other about the enlistment. The enemy soldier may become involved in the conversation or may leave the family members alone. Again, begin with the actors questioning each other, but be sure to allow other students the opportunity to ask questions as well.

Once the questioning seems finished, move on to the next question. You may decide to keep the same actors to play particular characters throughout the exercise or to have different actors with each scene change. Make changes in actors only to advance the understanding of the group (rather than for performance reasons). This is especially effective if a student in the audience has a strong disagreement with how a character has been played. Ask that student to come to the center and assume the role of the character. The class will get a different perspective on the situation, and should understand the situation better. This is not an acting exercise, and students should not experience it as such. If you make a switch in actors to explore a different approach, make sure that the class is clear about the reason for the switch. The focus is on the students relating personally to a historical event.

It is important to bring closure to the exercise after questions are finished. You can do this by asking a final question of the participants, such as "Would you have done anything differently?" or "Is there anything you would like to say to anyone in the story?" Ask this of each of the players to make sure that they are able to complete their work. Then, take a break of five minutes and move the chairs out of the center.

Following the break, conduct a discussion about the roleplay, as described in the introduction above. Make sure the actors and other students get to speak. Listen for emotional reactions as well as content.

Finally, assign a one-page written response to the exercise for homework. This helps students synthesize the material covered and enables the teacher to monitor the success of the exercise.

This lesson works best if you allow enough time so that neither the questioning nor the following discussion are restricted by the clock. Have students read the Barth selection and write their letters on day one and re-enact the narrative on day two, including the discussion. The concluding writing assignment can be homework on the second day.

References and Suggestions for Further Reading

Some lessons in this chapter have specific references or further reading suggestions. The reference lists for those lessons are followed by a list of suggestions for further reading for the entire chapter.

Lesson I

For Further Reading

The subjects of slavery and life on plantations have been extremely well documented. Five references are included as possible starting places for those wanting more information.

Bennett, Lerone, Jr. *Before the Mayflower*. Middlesex, England: Penguin, 1984.

Haley, Alex. *Roots*. New York: Dell, 1974.

Lerner, G., ed. *Black Women in White America: A Documentary History*. New York: Vintage, 1973.

Morrison, Toni. *Beloved*. New York: Knopf, 1987.

Zinn, Howard. *A People's History of the United States*. New York: Harper Colophon, 1980.

Teachers wishing to make use of the statues exercise to explore current events with their classes will want students to understand the daily events, which are easy to research through newspapers and magazines, and the causes of those events, which are often more difficult to trace. Teachers should give students time to become familiar with the current symptoms and the underlying causes of any situation they are depicting.

Lesson 2

References

Bourne, E. G. *Essays in Historical Criticism.* Freeport, N.Y.: Books for Libraries Press, 1967.

Fisher, Margaret. *Today's Constitution and You.* Seattle: Metrocenter, YMCA, 909 Fourth Avenue, Seattle, WA 98104, 1983.

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Lesson 3

References

Bennett, Lerone. *Before the Mayflower.* New York: Penguin, 1962.

Clark, Leon. *Through African Eyes. Volume 3.* New York: Cite, 1988.

Barnet, Miguel, ed. *The Autobiography of a Runaway Slave, Esteban Montejo.* New York: Vintage, 1968.

Rethinking Columbus. A special edition of *Rethinking Schools*, published by Rethinking Schools Ltd., 1001 Keefe Ave., Milwaukee, WI 53212, 1991.

Williams, Eric. *Capitalism and Slavery.* New York: Putnam and Sons, 1966.

Zinn, Howard. *A People's History of the United States.* New York: Harper Colophon, 1980.

Lesson 4

References

Mitchell, A., et al. *Apartheid in South Africa: Lessons and Activities.* Brooklyn, N.Y.: Board of Education of the City of New York. Available for $5.00 from Board of Education of the City of New York, 131 Livingston Street, Brooklyn, NY 11201.

Social Science Record 22, no. 2 (Fall 1985). Theme issue on apartheid in South Africa.

Lesson 5

References

Barth, John. *The Floating Opera.* New York: Avon, 1956.

Gibson, James E. "Mimetic Action: Hermeneutic and Therapeutic Applications of Mythical Re-enactment." Ph.D. dissertation, Temple University, 1988.

Suggestions for Further Reading

Teachers can employ a wide range of theater techniques in the social studies classroom. They involve students, cognitively and affectively, in the study of history. A number of good books and articles are available for teachers interested in learning about using theater techniques. The following references include a representative sample of books and articles concerned with using theater in a school setting.

Blatner, Howard. *Acting In: Practical Applications of Psychodramatic Methods.* New York: Spring Publishing, 1973.

Blume, Diane. "Dramatic Play Isn't Just for Kindergartners Anymore." *Social Studies Review* 20, no. 3 (Spring 1981): 29–31.

Blumenthal, Elaine. *Joseph Chaikin: Exploring at the Boundaries of Theater.* Cambridge: Cambridge University Press, 1984.

Chaikin, Joseph. *The Presence of the Actor: Notes on the Open Theater.* New York: Atheneum, 1980.

Chilcoat, George W. "The 'Living Newspaper' Theater as a Teaching Strategy." *Social Education* 52, no. 6 (October 1988): 439–440, 442–443.

Hickey, M. G. "Mock Trials for Children." *Social Education* 54, no. 1 (January 1990): 43–44.

Jennings, Sue. *Remedial Drama.* London: Adam and Charles Black, 1978.

Johnstone, Keith. *Impro.* New York: Theater Arts Books, 1984.

King, W., and R. Milner, eds. *Black Drama Anthology.* New York: Signet, 1971.

Mahood, W. "The Land of Milk and Honey: Simulating the Immigrant Experience." *Social Education* 44, no. 1 (January 1980): 22–27.

Pigott, I. "Drama in the Classroom." *Gifted Child Today* 13, no. 1 (January/February 1990): 2–5.

Popenfus, J. R., and M. Kimbrell. "The Mock Trial as an Activity in High School." *The History and Social Science Teacher* 25, no. 1 (Fall 1989): 35–37.

Sainer, Arthur. *The Radical Theater Notebook.* New York: Avon, 1975.

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Tabor, J. L. "The Trial of Susan B. Anthony." *Social Education* 50, no. 4 (April/May 1986): 311–313.

Turner, T. N. "Interactional Drama: Where the Long Ago and Far Away Meet the Here and Now." *The Social Studies* 80, no. 1 (January/February 1989): 30–33.

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CHAPTER THREE

CREATIVE WRITING AND LITERATURE

Creative writing can be a valuable tool in helping students understand history. According to Ronald Levitsky (1988), creative writing allows students to place themselves in the shoes of historical figures, to ask "what if?" questions about the past (e.g., what if the Japanese telegram to the United States before Pearl Harbor had been translated accurately? what if the South had won the Civil War?), and to speculate about the future. Levitsky (1988) argues that creative writing can help to relate social studies to students' lives so that they find importance in topics being studied.

Teachers can use creative writing in many ways in the social studies classroom. This manual will provide sample lessons and ideas that the interested teacher can use as springboards. The lessons that follow are examples of strategies that may help students in secondary classrooms to learn specific social studies content. These strategies are designed to give students a chance to relate history to their lives, and to engage the students who can interact with facts through writing. Teachers should give students the freedom to explore and create as they work to understand history without excessive editing. You should call students' attention to the fact that clear and direct writing is essential to clear and direct communication.

This chapter contains a combination of ten creative writing assignments and assignments based on literature. These lessons represent the ways literature and writing can serve the study of history. I encourage teachers to adjust and adapt these lessons to meet their needs. References and suggestions for each lesson and for the entire chapter are found at the end of the chapter.

LESSON 1: STUDENT JOURNALS

Lesson Objective: Students will use personal journals to integrate course materials and their personal reactions to that material.

Lesson Summary: Students will keep a journal throughout the class, recording their thoughts and responses to the material covered.

LESSON OUTLINE

Students will record their thoughts and reactions to course material at the end of each class period. The teacher should provide the last five minutes of classtime for students to record their reactions to, questions about, and thoughts concerning the material covered during class.

The first strategy focuses on using journals. Teachers can use journals or diaries in at least three ways in the study of history. The simplest way is to encourage (i.e., require) students in your classes to keep a journal each day in class. This strategy gives students a chance to remind themselves about key points, interact with the material presented, pose questions for next class or the evening's study, and tie together loose ends. You can require students to write down questions and responses as they read material, take part in discussions, or conduct research. Their responses can be as personal as possible and are graded on two criteria: have they made entries, and are the entries in response to what they are studying? I make sure to stop class five minutes before the bell and have students write about the class period at least three days each week. It is a simple strategy that can help students focus and organize ideas, and it requires little class time. You can assign or encourage students to make entries in their journals as they read or research material, read the textbook, create political cartoons, or whatever the assignment is.

Two rules are necessary for this assignment: students must be free to write whatever they feel compelled to write, and you must truly grade students only on the factors presented above. I give them a basic yes/no, pass/fail grade for the assignment, which lasts for the entire quarter.

LESSON 2: JOURNALS RECORD HISTORY

Lesson Objective: Students will demonstrate an understanding of historical events through journal writing.

Lesson Summary: Students create three personal journal entries documenting their time spent with

a historical figure. They might accompany Columbus, for example, as he sails to the Americas. The lesson should take two days.

Lesson Outline

1. The teacher reviews the basic characteristics of writing in a journal: it is personal, has a point of view, and is meant to be private and therefore honest. Individuals use journals to record private thoughts, dreams, drawings, and feelings.
2. The teacher reads from a historical journal, to give students an example of the power and style of such writing. Many journals are available to serve as examples. This lesson includes a brief passage from Columbus's journal.
3. The teacher assigns students the task of writing a journal, telling the story of a particular historical event or person. Students might, for example, be on a ship with Columbus and write of that voyage. They might cross the Alps with Hannibal, or travel with Mansa Musa to Mecca. They are to write their journals as if the event is happening as they write.
4. Students are to make at least three separate journal entries. At least one of the entries must contain the facts that are historically known (Columbus must land on San Salvador in 1492). Students might imagine other entries and the feelings and emotions that accompany them.

Lesson Plan

Journals can help students understand that history is the story of people living their lives. Begin the assignment with a short discussion about the characteristics of journals and how students should use them. Some students in the class have probably kept journals, and most are familiar with them.

You might offer the class an example of a journal of a historical figure to show the use of a journal in a historical context. At the same time, let the class know that the journals of historical figures (e.g., captains' logs, the journals of missionaries, explorers, and conquerors) are often how later generations learn about certain events.

Columbus kept a journal on his journey to the Americas. The account that follows, taken from that journal, tells of his first meeting with the native inhabitants:

> They . . . brought us parrots and balls of cotton and spears and many other things, which they exchanged for the glass beads and hawks' bells. . . . They do not bear arms, and do not know them, for I showed them a sword, they took it by the edge and cut themselves out of ignorance. . . . They would make fine servants . . . With fifty men we could subjugate them all and make them do whatever we want. (Quoted in Zinn 1980, 1)

It would be hard to imagine or write a scene that would capture the essence of the relationship between Europeans and American Indians better than Columbus's journal entry. Students can gain an appreciation of Columbus's world and the context of his voyages through such entries. Bartolome de las Casas, a young priest who participated in the conquest of Cuba, was an observer at the time shortly after Columbus came to the New World. Las Casas's journals (1656) document both the character of the native people and the horrors inflicted upon them by the Spaniards who arrived after Columbus.

> All the potent men of that Region, with the Priests who brought along with them their chief Priest also, came to meet the Spaniards; and that their reception and entertainment might be the more honourable, they agreed to entertain the Spaniards in the houses of the greatest Noblemen; but here the Spaniards consulted how to begin their massacres, or as they called them, chastisements of the people that they might keep in awe every corner of the Country with the terror of their cruelties. For this was their common custom, that they no sooner had set footing in any place, but they committed immediately some notorious violence upon the people, that the rest might stand in the greater fear of them. (Las Casas 1656, 21)

Again, it is hard to imagine more graphic, moving passages than these from las Casas, written on the scene. History experienced in this way can take on an added dimension, becoming real, emotional, and highly personal. Journals can serve as a powerful corrective to bland textbooks. Present a journal passage from a person alive during the historical period your class is studying. Ask the students to respond to the following questions in a brief discussion:

1. Who is writing the journal?
2. What is he or she writing about? Where is he or she writing?
3. What is his or her point of view on the subject?
4. Does he or she present a different point of view or argument than your text does?

The discussion should ensure that students understand the passage and the importance of recognizing point of view when approaching a personal view of history. It should also encourage students to treat primary sources with respect and appreciation.

The crux of the assignment comes next. Each student is to keep a journal as he or she accompanies a historical figure on a campaign, march, exploration, siege, or pilgrimage. The person and event selected must be within the context of the learning objectives of the class. You might have a student accompanying Hannibal crossing over the Alps, Washington crossing the Delaware, Mansa Musa on his journey to Mecca, Lewis and Clark on the trail to Oregon, Sacajawea leading the Lewis and Clark expedition, Magellan sailing around the globe, Amelia Earhart making her flights, or Neil Armstrong walking on the moon. You must decide how to structure the selection process. You might prepare a list of acceptable persons and events, encourage students to find their own subjects, or offer a combination of the two. The important thing is that students are learning course content and are involved in the process.

The event does not have to be a trip or journey across the wilds. It might be an invention, such as Gutenberg's press, or some other aspect of history (being with Mary Cassatt as she paints, for example, or Beethoven as he composes). The point of the exercise is to have the students imagine themselves at an event and write about it.

I generally require at least three journal entries, one of which must include the known event. Someone keeping a journal of travels with Washington on the road to Yorktown, for instance, must include the surrender of the British. A journal account of the Sepoy Mutiny in India must include an account of the mutiny as well as the events leading up to it. The account must mention some of the basic problems faced by the people involved in the event; that is, students should not just talk about the weather and that they are tired of walking, etc., although they can include those observations. They must also include some discussion of possible choices. The writer takes part in the decision-making session, recording the reasons why choices were made. For example, a journal writer with Cortes would attend a meeting at which Cortes and his generals discussed various possible strategies. I would also expect the journal to include an explanation for the choices Cortes made.

The succession of stories would be at different stages. A journalist with the Cathares during the siege of Montsegur in France during the Crusades would have different things to say at the beginning of the siege than she or he would moments before walking into the fire. A journalist on the road with Deganawidah (the founder of the Iroquois confederacy) or with a woman accused of witchcraft in Salem might have different emotions at different times.

Grading this assignment follows the format outlined above. I expect students to present the basic historical information accurately. This portion represents one-third of the grade for the assignment. The student's commitment to the project is worth another third of the grade. By commitment, I mean the extent to which the student attempts to be with the historical figures and events. The final third of the grade is based on completion of the journal and the care taken

in writing it. The grade is not affected by grammatical, syntactical, or spelling errors unless their number and frequency interferes with reading the paper.

Lesson 3: Letter Writing During World War I

Lesson Objectives: Students will demonstrate knowledge and understanding of combat conditions during World War I through letter writing.

Lesson Summary: Students write letters as soldiers on the front lines or as relatives of the soldiers communicating about the war. The lesson should take one day.

Lesson Outline

1. Review with the class the basic history of World War I.
2. Discuss what it might be like to have a relative fighting in a war. Some class members may have experience in that situation.
3. Assign students the task of writing letters from home to a soldier in a trench in France during World War I, or from a soldier in a trench to his family. The soldier may be either a German soldier or an American soldier.
4. The letters must be factually correct, but the students may add whatever seems appropriate to make the letters sound realistic.
5. This assignment fits well with the inhabiting exercise described in Chapter Two of this bulletin, but it also stands alone.

Lesson Plan

A third variation on the journal strategy involves letter writing. It is similar to the previous strategy in that the student will write as if she or he is involved in a historical event with real people. This time, however, instead of writing in a private journal, the student will write to someone outside of the scene, describing what is happening. Another difference is that another student will write back, responding to the first letter, asking questions about the actions described, and/or telling of reactions from the outside.

One of the reasons that this assignment can be both powerful and evocative is that it is possible to present several contrasting points of view simultaneously. For one extraordinary example, picture two soldiers, one from the German army and the other from the United States, in trenches very close together during a lull in fighting during World War I. The American soldier might be writing to family or friends back home in the United States, describing the action as he is experiencing it. His family or friends would be writing back with questions, with news from home, and/or with a report on reaction in the United States to the war. At the same time, the German soldier would be writing to his loved ones and they to him. It can be chilling to read parallel accounts of this war experience and the effect it has on the families of the combatants. It is even more powerful when combined with the inhabiting history technique from chapter two of this bulletin.

The requirements of the assignment are as they have been in the other plans. The facts must be accurate: if the scene is World War I, there should be no high tech jets, no computerized tanks, no television news. Mansa Musa had better not phone home. This assignment need not be restricted to war scenes, although the dramatic nature of a wartime scenario allows for great contrast and drama. A slave in chains might write home to his family in Africa (this clearly violates historical truth, but would be allowed if the other facts of the situation were accurate). An observer at the Scopes "monkey trial" might write to someone about the trial. Any event that has historical significance is possible; the importance of this assignment is having the student write as if she or he is on the scene and attempting to convey the essence of the situation through the letter. This perspective is even more powerful because the perception of people actually present at events is not always the same as that of those who are removed by some distance and time.

Assign your students grades for the assignment based on four criteria: is their work historically accurate? did they make a sincere effort? did they complete the work? and did they produce work of high quality? The teacher should not be too concerned about proper letter form or minor writing flaws, although these exercises provide opportunities for improving student performance. It is important to be clear with your students about your grading system. Let them know what you think is important and grade accordingly.

Lesson 4: Gutenberg and the Monks of the Middle Ages

Lesson Objective: Students will demonstrate an understanding of the long-term effects of the printing press.

Lesson Summary: Students copy text for fifteen minutes and then estimate how long it would take them to copy an entire book. They will also estimate the cost of their labor. Finally, they will answer questions about the long-term effect of the printing press. The lesson should take one class period.

Lesson Outline

1. The teacher reminds students that before the printing press, people wrote and copied books by hand.
2. Students will each be assigned the task of copying a page of text for fifteen minutes.
3. At the end of fifteen minutes, students estimate the time it would take them to finish the entire book. They also estimate how much it would cost to copy the book by hand, assuming that they are paid ten dollars per hour.
4. Students answer questions about the way that society was changed by the printing press.

Lesson Plan and Suggestions

This next writing strategy involves writing with a slightly different emphasis. It gives students some brief experience with the Middle Ages and life before Gutenberg and his printing press. It is a simple experience and works best if you keep it simple.

The basic task for the students is to copy, by hand, a page or two of text. The text could be about the Middle Ages or from a book chosen by each student. The students should be supplied with quill and ink (although a ballpoint will do), and encouraged to decorate or elaborate the first letter of the manuscript. Give them approximately fifteen minutes, reminding them that their work must be neat and that time is money.

After fifteen minutes or so, stop and assess their progress. The next section of the assignment becomes a math lesson. Assuming they have finished one page, they will next figure the amount of time it would take them to finish the entire book from which the text was taken. A 400-page book, for example, would take about 100 hours (four pages per hour). Assuming that the student makes $10 per hour, the total cost of simply copying that book becomes $1000. That does not include the time it takes to bind the pages to make a book. A second book would take another 100 hours to copy, at an expense of another $1000. And then you would have two books. How much would the textbooks in the classroom cost? How long would it take the monks of the Middle Ages to copy a class set of textbooks?

The final step to this lesson is to understand how this practice affected the flow of information. Ask students to answer the following questions, alone or in groups.

1. How did people get news before the advent of the printing press?
2. Which people in society could read and write before the printing press?
3. What advantage did that give them?
4. How were people's lives changed by the printing press?
5. How did the printing press change the relationship between people and government?
6. How did the printing press change the relationship between people and the church?
7. Some people say that computers, television, and electronic media have changed society as much as the printing press did. Do you think that is true?

8. How have television and radio changed society?

Bring the class together for a discussion after the small groups have answered those questions. Use the questions as a basis for a large group discussion. Feel free to substitute your own questions for the questions on the list if you have questions that seem more relevant to your classroom. No formal grade is attached to this assignment.

Lesson 5: Parallel Journals

Lesson Objectives: Students will learn about the meeting of Henry Stanley and the indigenous people of what is now Zaire in 1877. Students will understand that different people's perceptions of an encounter can vary considerably.

Lesson Summary: Students read two accounts of a meeting in 1877 between Henry Stanley and Chief Mojimba in what is now Zaire. Students will answer questions based on those accounts.

Lesson Outline

1. Students read the two passages describing the meeting of Henry Stanley and Chief Mojimba.
2. Students answer questions about the readings.

Lesson Plan

We have discussed journals in this chapter as vehicles for involving students in a personal way with the history they are studying. The journals of historical figures are another way to make history human, personal, and understandable for students in the United States today. Many of history's most famous figures have kept journals that offer the reader a subjective, immediate account of what we now consider significant historical events. The journals of Columbus, Lewis and Clark, las Casas (and other missionaries), and others have given us insight into events from far away and long ago. It is important that students understand that this is one of the ways that we know about history. They should also realize the subjective nature of such reportage. This next assignment will bring home that point.

Two versions of the same meeting are included: one is Henry Stanley's account; the other is Chief Mojimba's. Read both passages and answer the questions that follow.

Stanley Meets a Flotilla of African Canoes

At 2 p.m., we emerge out of the shelter of the deeply wooded banks in the presence of a vast affluent [tributary stream], nearly 2000 yards across at the mouth. As soon as we have fairly entered its waters, we see a great concourse of canoes hovering about some islets, which stud the middle of the stream. The canoe-men, standing up, give a loud shout as they discern us, and blow their horns louder than ever. We pull briskly on to gain the right bank, and come in view of the right branch of the affluent, when, looking up stream, we see a sight that sends the blood tingling through every nerve and fibre of the body. . . . a flotilla of gigantic canoes bearing down upon us, which both in size and numbers utterly eclipse anything encountered hitherto! Instead of aiming for the right bank, we form in line, and keep straight down river, the boat taking position behind. Yet after a moment's reflection, as I note the numbers of the savages, and the daring manner of the pursuit, and the apparent desire of our canoes to abandon the steady compact line, I give the order to drop anchor. . . .

We have sufficient time to take a view of the mighty force bearing down on us, and to count the number of the war-vessels, which have been collected from the Livingstone [Congo] and its great affluent. There are fifty-four of them! A monster canoe leads the way, with two rows of upstanding paddles, forty men on a side, their bodies bending and swaying in unison as with a swelling barbarous chorus they drive her down towards us. In the bow, standing on what appears to be a platform, are ten prime young warriors, their heads gay with feath-

ers of the parrot crimson and grey; at the stern, eight men, with long paddles, whose tops are decorated with ivory balls, guide the monster vessel; and dancing up and down from stem to stern are ten men, who appear to be chiefs. All the paddles are headed with ivory balls, every head bears a feather crown, every arm shows gleaming white ivory armlets. From the bow of the canoe streams a thick fringe of the long white fibre of the Hypene palm. The crashing sound of large drums, a hundred blasts from ivory horns, and a thrilling chant from two thousand human throats, do not tend to soothe our nerves or to increase our confidence. However, it is "neck or nothing." We have no time to pray, or to take sentimental looks at the savage world, or even to breathe a sad farewell to it. So many other things have to be done speedily and well.

As the foremost canoe comes rushing down, and its consorts on either side beating the water into foam, and raising their jets of water with their sharp prows, I turn to take a last look at our people, and say to them:—

"Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, for only your guns can save you."

. . . The monster canoe aims straight for my boat, as though it would run us down; but, when within fifty yards off, swerves aside, and, when nearly opposite, the warriors above the manned prow let fly their spears, and on either side there is a noise of rushing bodies. But every sound is soon lost in the ripping, crackling musketry. For five minutes we are so absorbed in firing that we take no note of anything else; but at the end of that time we are made aware that the enemy is reforming about 200 yards above us.

Our blood is up now. It is a murderous world, and we feel for the first time that we hate the filthy, vulturous ghouls who inhabit it. We therefore lift our anchors, and pursue them upstream along the right bank, until rounding a point we see their villages. We make straight for the banks, and continue the fight in the village streets with those who have landed, hunt them out into the woods, and there only sound the retreat, having returned the daring cannibals the compliment of a visit. [Stanley 1885, 269-72]

A White Man Comes Down the River

When we heard that the man with the white flesh was journeying down the Lualaba [Lualaba–Congo] we were open mouthed with astonishment. We stood still. All night long the drums announced the strange news—a man with white flesh! That man, we said to ourselves, has a white skin. He must have got that from the river-kingdom. He will be one of our brothers who were drowned in the river. All life comes from the water, and in the water, he has found life. Now he is coming back to us, he is coming home. . . .

We will prepare a feast, I ordered, we will go to meet our brothers and escort him into the village with rejoicing! We donned our ceremonial garb. We assembled the great canoes. We listened for the gong which would announce our brother's presence on the Lualaba. Presently the cry was heard: He is approaching, the Lohali! Now he enters the river! Halloh! We swept forward, my canoe leading, the other following with sons of joy and with dancing to meet the first white man our eyes had beheld, and to do him honour.

But as we drew near his canoes there were loud reports, bang! bang! and fire-staves spat bits of iron at us. We were paralyzed with fright; our mouths hung wide open and we could not shut them. Things such as we had never seen, never heard of, never dreamed

of—they were the work of evil spirits! Several of my men plunged into the water . . . What for? Did they fly to safety? No—for others fell down also, in the canoes. Some screamed dreadfully—others were silent—they were dead, and blood flowed from little holes in their bodies. "War! that is war!" I yelled. "Go back!" The canoes sped back to our village with all the strength our spirits could impart to our arms.

That was no brother! That was the worst enemy our country had ever seen.

And still those bangs went on; the long staves spat fire, flying pieces of iron whistled around us, fell into the water with a hissing sound, and our brothers continued to fall. We fled into our village—they came after us. We fled into the forest and flung ourselves on the ground. When we returned that evening, our eyes beheld fearful things; our brothers, dead, dying, bleeding, our village plundered and burned, and the water full of dead bodies.

The robbers and murderers had disappeared.

Now tell me: has the white man dealt fairly by us? O, do not speak to me of him! You call us wicked men, but you white men are much more wicked! You think, because you have guns you can take away our land and our possessions. You have sickness in your heads, for that is not justice. (Schiffers 1958, 196–197; reprinted by permission)

Questions for Discussion

1. What caused Stanley to fear the Africans?
2. What did the Africans think of Stanley at first?
3. What was Stanley's response to the ceremonial greeting?
4. The Chief ends up thinking these whites have a sickness in their heads. Why does he think that?
5. Does Stanley ever realize the mistake he has made in interpreting the welcoming ceremony? Why or why not?

Follow-up Assignment

Have students write a paragraph about an incident from their experience that includes a mistaken first impression. They must describe the situation, the assumption that they made (or that someone has made about them) and the results of that mistake. It might involve meeting someone about whom they have been forewarned and treating them according to the advanced information, or about assuming that someone foreign is being rude rather than being polite according to their own customs, as in the meeting of Stanley and Mojimba. Ask students to write these stories to share with the class, or to be handed in and graded.

Lesson 6:
Learning History Through Plays

Lesson Objectives: Students will learn about Galileo, his times, and the telescope.

Lesson Summary: Students read two scenes from the play *Galileo* by Bertolt Brecht. They answer questions about the readings.

Lesson Outline

1. The teacher presents a brief overview of society at the time of Galileo, emphasizing the dominance of the church over scientific exploration.
2. Students read two scenes from the play *Galileo* by Bertolt Brecht. These scenes are summarized in this lesson.
3. Students answer questions about the scenes.
4. Students identify someone who has suffered for his or her beliefs and prepare a one-page report on that person.

Lesson Plan and Suggestions

Important historical events are often the subject of various forms of literature. Plays can be valuable in social studies classrooms in many ways: they can be read, acted, updated, or adapted. They are frequently written in a form that highlights the

central issues facing the historical characters, raising even a mundane situation to a highly charged, dramatic performance piece. A play is likely to provide a more engaging and moving account than would a textbook of the same incident. It also offers students the chance to participate as readers or actors. Play reading, without costumes or sets, is a very valuable experience for students. Rehearsing their lines is good reading practice, and hearing the information repeated as it is read helps them to remember it.

Begin this lesson with a brief discussion of technology and astronomy. The Hubbell telescope, despite its technical problems, has enabled humans to view deeper into space at a higher resolution than ever before. The Viking missions have given close-up views of the planets in the solar system, and have increased knowledge dramatically. Remind students that astronomers viewed the sky unaided until as recently as 400 years ago. The invention of the telescope allowed scientists to see far into the heavens, and forced them to challenge theologically based scientific notions about space.

Distribute the following reading to your students, and have them read it at their seats. Alternatively, you may choose to use this reading as your fact sheet, and have students read the play only. You must decide how much time you have for this topic and how much reading you will require from the students. Students must have the background information to take to the play reading, so be sure to cover the material in a discussion if they are not reading this selection.

Background Reading

The material in the following reading is based on works cited in the reference section of this lesson.

Perhaps the most crucial shift in focus during the Renaissance was the shift from a church-centered universe to a humanist-centered society. This means that people became interested in the perfectibility of humans while living, rather than waiting for a perfect heaven after life.

One of the most profound discoveries of the Renaissance, which weakened the church as the arbiter of society, was the discovery that the earth was not the center of the universe. The cosmology authorized by the church was based on the Bible and the teachings of the Greeks, especially Aristotle, some 2000 years earlier. It placed the earth at the center of God's universe. The sun, moon, stars, and planets were fixed on crystalline spheres that rolled continually around the earth and did not move. The earth and humans were the center of the plan, and everything else was less important.

Another piece of the cosmology was that the stars and planets were made of ether, a substance that could not be destroyed or changed into anything else. The heavens were unchanging and incorruptible; the earth alone could change and decay because of unnatural motion.

This scheme presented some problems. One of them was the calendar in use at the time. It had the wrong number of days. Copernicus, a mathematician, was given the job of fixing the calendar by order of the Pope. In the course of his work, Copernicus made some discoveries that may seem minor from our vantage point but were cataclysmic at the time. He found that the earth and other planets move through space around the sun, that the earth is part of the heavens and is no less or more corruptible than the heavens, and that the universe is infinite.

The church was both outraged and tolerant. Church officials were outraged because those discoveries made by Copernicus upset much of what the church stood for, severely threatening their power and positions. They were tolerant because they judged his theories useful fiction; the discoveries allowed the calendar to work and everything else to continue functioning as it had been. As long as everyone knew his description was not real but just a useful way to talk about things, the church could tolerate it. Galileo, however, was harder to dispel. Galileo Galilei (1564-1642), using a telescope he constructed

after seeing an earlier model, challenged the church view in a way that could not be passed off as a useful fiction. Galileo concluded that:

1. The moon has mountains and valleys like the earth does. It is not a perfect sphere, as it should have been if the heavens were indeed incorruptible.
2. Millions of stars compose the Milky Way.
3. Jupiter has moons that revolve around it; this conclusion challenged the existing notions.
4. The sun is, as claimed by Copernicus, at the center of the Universe.
5. Experiment and direct observation are more useful and important than what famous men or books said thousands of years ago.

Galileo's doctrines upset the official ideas about the known universe so that he was taken in to the inquisition court in Rome in 1615 for teachings expressly contrary to the Holy Scripture. In 1633, after being threatened with imprisonment and burning at the stake, Galileo recanted his views:

> I, Galileo . . . , aged seventy years . . . and kneeling before you, Most Eminent and Reverend Cardinals, Inquisitors-General . . . swear that I . . . believe all that is held, preached and taught by the Holy Catholic and Apostolic Church. . . . I must altogether abandon the false opinion that the Sun is the center of the world and immovable and that the earth is not the center of the world and moves and . . . I must not hold, defend or teach . . . the said doctrine already condemned. . . . I have been pronounced by the Holy Office to be vehemently suspected of heresy. . . Therefore, desiring to remove . . . this vehement suspicion justly conceived against me, with sincere heart and unfeigned faith, I abjure curse and detest the aforesaid errors and heresies . . . so help me God and these His Holy Gospels which I touch with my hands. (Hull 1923, 69–70)

The next step is to have students read scenes four and twelve from Brecht's play *Galileo*. In the fourth scene, Galileo is trying to talk Prince Cosimo de' Medici and his assistants into looking through his telescope, to see the moons of Jupiter, to see what is really in the heavens. They refuse to look, unwilling to have the "truth" of the last 2000 years proven false. They would rather assume that the telescope is a trick. The philosopher in the audience says:

> Your highness. . . Mr. Galilei was about to demonstrate the impossible. His new stars would have broken the outer crystal sphere—which we know on the authority of Aristotle. (Brecht 68)

Galileo argues that "the sum of our knowledge is pitiful," and says that he is glad to have invented the telescope, which will help in pursuit of the truth. The philosopher responds with horror, "Mr. Galilei, the truth might lead us anywhere."

Have students read scene four of *Galileo* and then answer the following questions:

1. Why did Galileo want Prince de' Medici and the others to look through the telescope?
2. What objections did they raise about its validity?
3. Why won't they look? What are they afraid of?
4. What does the philosopher say about the pursuit of truth? Is he in favor of it or is he warning against it?

Galileo's assistants are awaiting the results of his trial in scene twelve of the play. The Church is trying to get Galileo to recant his teachings and opinions publicly, to avoid more imprisonment or death at the hands of the Church. Galileo's assistants are trying to maintain their faith that Galileo will stand up to the pressure, for the sake of the truth. One of them says:

> . . . we are not shut in by crystal shells. The earth is not the center. And he showed us. You can't make a man unsee what he has seen. (112)

By the end of the scene, it is clear that Galileo has recanted everything that he believed. His assistant is shattered and betrayed. She says, "Unhappy is the land that breeds no hero." Galileo responds, "No, Andrea: Unhappy is the land that needs a hero."

Have the students read the scene and answer the following questions:

1. What do the assistants expect to happen at Galileo's trial?
2. Why do they think he will not recant?
3. What does Galileo recant?
4. What does Galileo mean when he says, "Unhappy is the land that needs a hero"?
5. Do you think he did the right thing?
6. What would you have done under similar circumstances?

Galileo was imprisoned and threatened with death because of his beliefs. He recanted, choosing to live. Many others have faced that choice and chosen to die or to suffer for their beliefs. The following list is of people who have suffered for their beliefs. Assign the students the task of selecting one of the people on the list (or someone who is not on the list, with your approval) and writing a brief report on that person's life. The students should emphasize the beliefs held by their subjects, the consequences they faced as a result of holding those beliefs, and the situations in which they lived. Make sure the students also include how their subject's beliefs challenged the people in power and what reasons those in power had for punishing them.

The list includes:

Galileo Galilei	Mahatma Gandhi
Martin Luther King	Nelson Mandela
Adam Michnik	Lech Walesa
Emma Goldman	Malcolm X
Thomas More	Dostoyevski
Dietrich Bonhoffer	Jomo Kenyatta
Pablo Picasso	the Hollywood ten
Pablo Neruda	Jacob Timmerman
Eduardo Galeano	Joan of Arc
Vaclav Havel	Rosa Parks
Steve Biko	Archbishop Romero

You may also choose to write about a group of people who have collectively suffered for their beliefs, such as Southeast Asian refugees, Russian refugees, Amish, Native Americans, Salem witches, or communists in the United States. Feel free to identify another group that has suffered for its beliefs and report on them.

This lesson, based on scenes from *Galileo*, is an example of how you can use plays to great advantage in a classroom. The further advantage of a powerful play such as *Inherit the Wind* is that a movie version is also available. Teachers sometimes worry that theatrical productions of historical events might contain inaccurate information. There are a number of responses to that concern. One is that the production may contain inaccuracies, and that might be acceptable if they are minor. Most students will not remember small details anyway; the most important messages are the major ideas. The teacher can guide students through the inaccuracies, pointing them out as they occur or following the film. The point is for the students to understand the major issues and the decisions facing the major actors in each historical drama, and to understand why the choices were made as they were. Films and videos can sometimes be of significant assistance in social studies classrooms because they make the history text passages come alive.

Lesson 7: Learning History Through Novels

Lesson Objectives: Students will learn about medical research in the nineteenth century in Europe and understand ethical dilemmas facing medical researchers today.

Lesson Summary: Students will read a selection from T. C. Boyle's novel *Water Music* and answer questions based on the reading. They will then select a debate topic on medical ethics and conduct a debate in class.

Lesson Outline

1. The teacher presents an overview of the plight of the medical researcher in the eighteenth and nineteenth centuries.
2. Students read a passage from the novel *Water Music* by T. C. Boyle.
3. Students answer questions about the passage.

4. A debate topic is chosen, centering on a topic related to medical research, such as the use of animals for research.
5. Students divide into teams and prepare for the debate.
6. Conduct the debate.

Lesson Plans and Suggestions

Begin this lesson by presenting a brief lecture on Galen and Vesalius, illustrating the state of anatomy at the time. Important points include the tyranny of old knowledge (Galen's teachings were law for more than 1500 years, and physicians of this period strongly opposed them), and the strivings of subsequent scientists against that tyranny. Explain that it was illegal to perform autopsies during the time of Vesalius and so those who were interested in finding out about the body were forced to resort to robbing graves for subjects to study. Those interested in anatomy, such as doctors and students at medical schools, artists such as Leonardo Da Vinci, Vesalius, Michelangelo, and others, were in fierce competition for the recently executed, and a flourishing black market business developed.

Distribute the reading "Things that go bump in the night." The following is an introduction and a summary of the reading:

> Ned Rise is in Scotland in the middle 1800s. He is a man who lives by his wits, a man who is willing to do almost any job to survive. Rise is currently stealing bodies for a doctor named Delp because he is hiding from the law and Delp has threatened to turn him in if he refuses the work. Delp is desperate for cadavers so that his medical students will have bodies on which to work. There is fierce competition among the hospitals for the bodies; grave robbing is against the law and dissection is *verboten*, taboo, as unthinkable as cannibalism. If the afterlife was seen as corporeal as well as spiritual, how could a man enjoy his eternal bliss or suffer the torments of his damnation if he were in sixty-eight pieces. (227)
>
> This makes the grave robbing task both distasteful and dangerous. The scene described in the book takes place in a graveyard, with two rival pairs of grave robbers meeting over a recently buried corpse.

Ask students to answer (either individually or in small groups) the following questions based on the reading.

1. Why does Delp need cadavers?
2. Why did society think that dissection was unacceptable?
3. What was the only legal way to get a cadaver?
4. What are Crump and Billy doing in the graveyard?
5. Why do Crump and Billy attack Ned and Quiddle?

Following the reading and questions, several options are possible. Begin with a general discussion about the topic of grave robbing. Ask students whether they would have robbed graves to learn about how the body functioned. Was it a moral or ethical action to rob graves to learn about human anatomy? Doctors learned how the body worked in direct defiance of the law, and their learning enabled them to improve their service to the state. Does the end justify the means? Does the state have the right to keep knowledge from its people?

Following this discussion, which may be as brief or extended as seems appropriate, assign a debate topic to students from the following list or substitute a topic of your choice:

1. Should medical researchers use animals to test drugs of potential use to humans?
2. Should cosmetics manufacturers use animals to test new products?
3. Should the state have the authority to perform autopsies on the bodies of people who have died mysteriously, even if it is against the religion of those persons and their surviving family members?
4. Should the state have the right to conduct medical experiments on condemned prisoners and terminally ill patients without their consent?
5. Should the state or federal government have the

right to test human reactions to chemical and biological agents without telling people they are being exposed to these agents (as the United States and other governments have done)?

6. Do humans have more rights than animals in medical research issues?
7. Does finding a cure to a previously incurable disease justify the discomfort or death of a few individuals?
8. Should researchers be allowed to create or duplicate human life in a test tube?
9. Should the government limit AIDS research and potential drug use for AIDS to federally approved efforts? Should the federal government be able to declare AZT the only legal drug treatment for the AIDS virus although it has not proven entirely effective? Should patients with AIDS have the right to volunteer to try untested or unaccepted possible cures?

These debate topics are obviously rich in factual and emotional material. You might assign these topics to teams of three students. Each pair of teams would choose a topic and prepare arguments, one team on each side of the issue. A typical class of thirty students could cover five topics (six students per topic, three on each team). You must decide the number of topics and the size of the teams based on the interests of your class members and the time you have available.

The most important points to communicate during the debate are:

1. You must know your facts. It is not enough to come into the debate saying something is wrong because everyone knows it is wrong.
2. You must try and figure out what arguments the other team will use and to think about your responses to those arguments.
3. You must listen to the other team during the debate. Many debaters are so concerned with their ideas that they do not listen to what others are saying. They may miss new information that would affect their arguments, or they may miss opportunities to score points in the debate because of mistakes the other team makes. Listening and being ready to make changes based on what happens during the debate are essential strategies in debate.
4. Do not keep repeating the same point during a debate. Make a point, and perhaps make it again. Twice is plenty.
5. Your concluding statement should include information that either team presented during the debate. You should enter the debate with a general closing statement prepared, but be ready to add or alter the statement to include new ideas or information.

The teacher will serve as moderator in these debates. Be very clear about the rules and enforce them. Have each side make an opening statement and then allow anyone on either team to make statements, respond to statements, or to ask questions. You can require participants to raise their hands to respond so that they all do not shout at once, or you can choose to allow participants to speak at will, as long as they are not speaking at the same time. The debate ends with concluding statements from each team, summarizing their arguments. I often allow the audience into the debate, either just following the closing statements or following an extended exchange between the teams. Audience members may question either team or make statements of fact that might inform the debate. This is clearly not within official debate rules, but that is not the point. Learning about the topic, learning to listen to each other, and learning to express ideas clearly are the objectives.

Remind the class that the goal of the debate is for students to learn about the topic under discussion, not to win or lose. Thank the participants for their help in bringing information to the entire class. There is no reward for winning or losing; there is a grade for participating, and perhaps a higher grade for participating well.

Lesson 8: Learning History Through Biography

Lesson Objectives: Students will demonstrate an understanding of the complexity of Abraham Lincoln's attitudes towards racial issues.

Lesson Summary: Students will read an excerpt from a biography of Abraham Lincoln by Gore Vidal and will answer questions. Extension activities are included in the lesson.

Lesson Outline

1. The teacher introduces biographies as potential sources of historical information.
2. The teacher presents a summary of a situation involving Abraham Lincoln and the black community during the Civil War and asks the students to predict what happened at their meeting.
3. The teacher assigns students to read a section of *Lincoln* by Gore Vidal about the meeting.
4. Students answer questions based on the reading.
5. Follow-up activities are assigned.

Using Biographies

Biographies are rich sources of history that teachers often overlook. They offer a detailed look at a particular point in time through the personal stories of major historical characters. Biographies offer the better-known events of a character's life within the context of their day-to-day lives, a perspective which helps the reader get a feeling for the times in which the subject lived, the context of the events, and a sense of the interplay of historical forces and people.

Teachers can include biographies in a study of history in a number of ways. The simplest approach is to assign biographies and ask for reports. A wide range of reports is possible: oral reports to the class; roleplay-type interviews or press conferences in which the student faces reporters as the historical person he or she has read about; written reports; theatrical re-creations of famous events involving the subjects; a re-creation of period costumes, music, tools, or other artifacts; and comic book versions of the biography. Characters from a common era could debate a major topic of their day, or students could re-create a famous debate, such as the series between Abraham Lincoln and Stephen A. Douglas. The type of report is limited only by imagination, the time available, and the desired focus of the study.

Teaching and learning history through biographies require some cautions. The first caution is to remember that the biographer's biases towards his or her subject will flavor the historical account. Writing about a person's life requires shaping facts to tell a cohesive story, and some biographers may be more or less objective toward their subjects.

A second caution is to consider the competence and thoroughness of the author. The biographer may or may not be a skilled historian, may or may not have included all relevant sources when compiling the material, and may or may not have had a specific reason to write the book that would give the story a particular slant.

A third caution is to remember that any story that focuses on one person's life will define events in relation to that person, which is only a part of the story.

Each of these cautions is part of one larger concern: how does a student of history verify the accounts he or she is reading? This concern applies to textbooks as well as to biographies and autobiographies, newspaper accounts, films and documentaries, and eyewitness reports. It is crucial for teachers to help students develop strategies for approaching historical texts. A short list of available strategies includes: reading other texts, articles, or newspaper accounts about the subject; finding material specifically presenting a different point of view from the version under review; and investigating original sources rather than relying on writers' interpretations. None of these strategies is enough by itself, but each can help to challenge the assumption that the text before one contains the "true story."

Teachers can address bias in a number of ways. You can ask students to compare the textbook account of events with the way the biography presents the same events. Students will look for similarities and differences and attempt to explain the differences. You can also pair students, have each read a different biography of the same subject, and compare and contrast the accounts. You can also assign students different historical figures who were part of the same event, and compare their viewpoints. One student might read a biography of Aaron Burr while another reads about Alexander Hamilton, for example; they would compare accounts of the events and issues that brought these two men together.

A fourth caution or limit is that of time. Biographies are often hundreds of pages long and require time to read and digest. For teaching purposes, a section of a biography is often preferable to the entire volume, especially if time is an issue. Students can explore an account of a particular event or series of events through a brief reading. Because some context will be lost and the issues or events may be difficult to understand without knowing the threads running through the biography, teachers should introduce the reading for students and provide them with the context. The lesson that follows provides an example of using a short excerpt from a biography with a teacher introduction.

Organizing students' presentations to allow for two or three reports a day until all have presented keeps interest for the reports high and allows those students who work more slowly some extra time to prepare. Fitting all presentations into two or three days is more compact, but many students will lose interest in a seemingly unending series of reports. You might consider assigning group reports if more than one student is investigating a person, event, or topic. Group reports ease the concerns of students who are shy or lack confidence or presentation skills, help those students who prefer working as part of a team, cut down on class time required, and can offer a more complex look at the subject. Class presentations could also be optional, providing the opportunity for those who feel comfortable making presentations or seek extra credit.

Biographies are a means of placing history in a human context—of adding faces, bones, and blood to the dates and names in the textbook. They give students the opportunity to walk a mile in the shoes of those who shaped their times, and help students to realize that they themselves can affect their own lives and the lives of those who come after them.

Lesson Plan

Lincoln by Gore Vidal is a nonfiction novel of Lincoln's life starting with his election to the presidency. It offers not only a detailed look at Lincoln, but also at Washington, D.C., which was at the same time the capital of the United States and a southern city in racial sentiments and attitudes and a haven for sympathizers to the southern cause.

This lesson uses an excerpt from the book on a meeting Lincoln held with black leaders at the White House during the Civil War. Lincoln invited the leaders to the White House to unveil his plan for dealing with racial issues in the United States. He was going to announce his proclamation of emancipation to end slavery and wanted their advice and assistance.

Before asking the students to read the passage, ask them to predict what his plan was. Compile a list and leave it on the chalk board.

Next, help the students understand the context of the passage they will read. The meeting takes place in 1863, in the middle of the Civil War. The South has been winning most of the battles, although they lack the troops, supplies, and resources of the North. The major issue of the war was slavery, which was still legal in most of the United States.

John Hay and John George Nicolay, mentioned in the passage, were President Lincoln's secretaries. "The Tycoon" and "The Ancient" were nicknames the secretaries used to refer to Lincoln.

A summary of the passage follows:

At the President's request, John Hay arranged a meeting between Lincoln and a number of black leaders. The President didn't know many black people and wanted to get their views of and reactions to a variety of ideas and subjects, including his upcoming Emancipation Proclamation, which would free slaves in the Confederacy while leaving slavery legal in the border states of the Union. The President said that he did not have the authority to eliminate slavery in the entire country, but would be happy to initiate a constitutional amendment to do so following the war.

The President also presented a proposal (with funds already approved by Congress) to form a colony in New Granada in Central America for black people from the United States. He described the land as rich agriculturally, with coal mines and room for many people. He believed that the races both suffered from living in close contact to each other and that each would be happier if they lived separately. He put it to his visitors rather bluntly:

> . . . but on this broad continent not a single man of your race is made the equal of a single man of ours. . . Go where you are treated best. . . . (Vidal 356)

Lincoln believed that moving black people to New Granada would be of benefit to both races. Lincoln wanted them to be both free and out of North America.

The black men's response took Lincoln by surprise. They said the United States was their home; many of them had family lines dating back to the beginning of the nation. They suggested that most black Americans would not want to leave their homes to colonize New Granada, thousands of miles away. When Lincoln asked about how they could support themselves in the future, one of the guests was as blunt with Lincoln as he had been with them:

> Well, Mr. President, for three centuries they have done a fine job of supporting themselves and their white masters, so I think we can assume that if they are not obliged to sustain a white population in luxury, they will be able to look after themselves nicely. (Vidal 358)

The meeting ended without resolution. After the visitors had left, Lincoln wondered to Hay why they would want to stay in a land in which they were the subject of so much hatred, a situation he did not see changing.

This summary communicates the essential information of the passage. After presenting it, have students read the actual passage (pages 355–358 of the Ballantine paperback edition). Ask them to answer the following questions, working alone or in small groups:

1. What was Lincoln's plan?
2. Was he planning to free all of the slaves in all of the states?
3. What reasons does he give to support his plan?
4. What is his attitude towards black people?
5. What reaction does he get from the black people with whom he is meeting?
6. Is it the reaction he expected?
7. Did Lincoln think that the races would live together peacefully after slavery was made illegal? Why or why not?

Discuss the questions as a class when the small groups have finished.

Many follow-up activities are possible:

- Students could compare this account of Lincoln with the traditional notion of Lincoln as the great liberator, the man who freed the slaves. In what ways are the accounts similar, and in what ways are they different?
- Students could conduct research on the members of the black delegation who met with the President. Who were these men, and what was their story?
- Students could conduct research on the lives of black Americans who were free men and women during the Civil War. This is a

segment of the population about whom little is written.

- Students could look for parallels between Lincoln's beliefs and ideas and attitudes about race in modern times.
- The characters in the meeting could be brought into an inhabiting session (described in Chapter 2). The characters could either question each other and be questioned by the class, as described in lesson six of Chapter 2, or appear at a press conference following the meeting to answer questions from the press, played by the rest of the class.
- The entire class might undertake a related assignment. The question of historical accuracy and bias in relation to this passage (and all of history) is a major question. How can the class verify the truth of this account of the meeting described in the biography. What steps could they take to both confirm the accuracy of the report and to gather more details about the meeting? One could examine the question in a general way (how does one research history?), and in a specific way, with students taking the steps suggested (e.g., reading other books about Lincoln, contacting historians who might have additional information, etc.).

Numerous biographies and autobiographies are available in school and public libraries. The school librarian might help to isolate biographies in the library by subject or era of history so that students can have easy access to them, perhaps on a cart that stays in your classroom while you study the period or kept on reserve in the library.

Lesson 9: Learning History Through Essays

Lesson Objective: Students will investigate the roles of men and women in history through the essays of Eduardo Galeano.

Lesson Summary: Students will read two essays of Eduardo Galeano and conduct research on the topics introduced in them.

Lesson Outline

1. The teacher introduces the essay form to the class.
2. The teacher assigns students two essays by Eduardo Galeano from *Memory of Fire*, his three-book history of the Americas.
3. Students identify questions and issues raised in the essays.
4. Students conduct research to answer those questions and investigate issues raised in the essays.
5. Students prepare a report and present it to the teacher and the class.

Lesson Plan

This lesson concentrates on the use of essays in the social studies classroom. The essay is a short literary form that lends itself to the fifty-minute classrooms in public school programs. The essays of Eduardo Galeano, a writer from Uruguay, are based on careful research, written with impeccable skill, clarity, and precision, and focus on crucial events and issues that span the history of the Americas. These essays cannot offer a complete picture of an event or situation, but serve as a passionate introduction to the subject.

The teacher begins by introducing the essay form in relation to history. Essays can provide an introduction to a topic and a viewpoint that informs and generates interest in gathering more information. Writers such as Galeano are passionate, opinionated, well-informed, provocative, and represent a definite point of view; they are not objective.

To help students learn how to read an essay, ask them the following questions:

1. What topic is the author of the essay addressing?
2. What is the writer saying about the topic?
3. What is the writer's point of view?
4. How is the writer making his or her points? What techniques are being used?
5. What other points of view or arguments could be made regarding the topic? What would another person, representing another point of view, say about the topic?

The class could review an essay in common as an introduction to this assignment, or the teacher

can simply review or introduce the skills and move to the body of the lesson.

Assign students the two essays written by Eduardo Galeano about the Franklin family: the first is about Benjamin; the second, his less famous sister, Jane. The essays appear in *Faces and Masks*, the second volume of the *Memory of Fire* trilogy.

The first essay notes the worldwide acclaim enjoyed by Benjamin Franklin, "since he sent up a kite and discovered that heavenly fires and thunders express not the wrath of God, but electricity in the atmosphere" (Galeano 1987). Galeano catalogues some of Franklin's inventions and observations: stoves, watches, a musical instrument that inspires Mozart, bifocals, air conditioning, and perhaps most importantly, the lightning rod. The essay notes that Franklin is in France to ask for help for the American revolutionary army in its war against Great Britain. Franklin has been sent to France on this mission because of his fame and his skills as an ambassador.

The second essay is about Jane, one of Benjamin Franklin's sixteen brothers and sisters. Galeano writes that, of all the Franklin children, Jane most resembles her brother in talent and strength of will. He details Jane's life as contrasted with Ben's. Jane marries a poor saddler at the same age that Ben leaves home to make his way. She has children every two years for the next twenty-five years. Caring for the children, cleaning the house, cooking the meals, helping her husband with his work, attending to the boarders the family takes in to help pay the rent, and later caring for her ailing parents and her unmarried daughters command her time and energies throughout her entire adult life. As Galeano concludes:

> Benjamin . . . is a great man of all ages. . . . Jane is a woman of her age, like all women of all the ages, who has done her duty on this earth. . . . She has done all she could to keep from going mad and sought, in vain, a little silence (Galeano 1987, 50).

You and your students should identify questions and comparisons raised by these two essays. Some examples of questions raised by my students are:

1. What are some differences between the lives of Ben and Jane?
2. What are Ben's major accomplishments?
3. What are Jane's major accomplishments?
4. Why have their lives been so different from each other?
5. Are these differences typical of most families of that time?
6. How much have gender roles changed since then?
7. Do you think Jane Franklin's life would have been different if she had been born in the last decades of the twentieth century? In what way? Why?
8. Do you think Ben Franklin's life would have been different if he had been born in the last decades of the twentieth century? In what way? Why?

Once you have chosen the questions, several options are open. One option would be for students to "interview" both Jane and Ben, according to the inhabiting history format introduced in Chapter 2, lesson 6. Another option would be to use this essay as an entry point for studying the roles of men and women in history. The focus would be less on the specific lives of Ben and Jane Franklin and more on the general roles of men and women throughout history. Research topics could include gender roles in different countries, at different points in time, at different economic levels, during times of war and peace, in different ethnic, racial, or religious communities, in cities, or in rural areas. Your learning objectives and the interests of the students will shape your research decisions.

A third option might be to create an editorial cartoon depicting the issue of gender differences raised by the Galeano essays. Assign students the task of creating political cartoons that communicate a point of view on the topic raised by Galeano.

A fourth option might be for students to create journal or diary entries for Ben and Jane, each recording thoughts about days of their lives. The

students would write as if they were each of the characters, based on the information found in the essays and on any research they may conduct.

A fifth option is for students to explore current attitudes and issues regarding gender and to report on what they find. The class might generate a list of areas that they would view as equal between the sexes, and one they would view as unequal. A list of the unequals might include, for example, that there are only eight women out of 100 Senators of the United States. A woman has never been elected vice president or president. Most of the heads of large corporations and major universities are men. Women make less money for comparable work, and women who work in the home make no salary (depending on how one defines these matters). Many see the abortion rights question as further evidence of discrimination against women, with men passing laws that control a woman's choices regarding her body. The list of equalities between the sexes might include ability to get a publicly financed education, ability to vote, freedom to drink, to drive, or to hold office (even if they are not elected in equal numbers).

A next step might be to generate as large a list of potential jobs as possible, noting which, if any, can be or should be done by men or women. Are there jobs that men rather than women should hold? Are there jobs that women rather than men should hold? The students are almost always surprised at some point during this exploration by the attitudes of their classmates, and are sometimes surprised by their own attitudes.

A further assignment might involve reports on women throughout history. History tends to emphasize male contributions and actions, although an equal or larger number of women have lived through history. Students might ask: what have those women been doing? Reports can focus on the more famous women, but could also examine the everyday lives of women in different cultures and situations.

Lesson 10: Learning History Through Storytelling

Lesson Objective: Students will learn about the Ijaw people from Nigeria through one of their stories.

Lesson Summary: Students will read a story from the Ijaw people of Nigeria. They will answer questions based on the story.

Lesson Outline:

1. The teacher presents the idea that people teach through their stories.
2. Students read the story of Mother Woyengi.
3. Students answer questions about the culture that produced the story.

Lesson Plan

Storytelling is as old an art as exists and it appears in virtually every culture. Stories take various shapes, as myths, legends, fairy tales, fables, religious parables, novels, tall tales, and plays. Stories have served as entertainment, as a means for communicating values and culture, as a way of maintaining those values through hard times and changing times, and as a way of educating the young (Coles 1989). Each culture has its own stories, presenting and preserving its culture and helping to make sense of an often confusing world.

The story that follows is a traditional story from the Ijaw people of Nigeria. The story is entertaining, and it also communicates a great deal about the Ijaw culture. Have your students read the story and answer the questions that follow, individually or with a partner. An additional assignment follows the questions.

The Streams of Life

For a thousand ages there was nothing but water and storms. Lightning cracked; thunder growled; rain pelted like iron. Then, in a single moment, the weather completely changed. The sun blazed down from a

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cloudless sky. Its heat began to dry the sodden earth. The mud steamed and split apart to make hills and a dusty plain. On that plain, where nothing had been before, three objects appeared: a table, a chair, and the flat creation-stone. These lay unused for generations. There were no people in the world—and if there had been, they would have been too small to use objects so enormous; it would have been like ants trying to pull a plough. Then one day, as unexpectedly as the change had been before from rain to sun, there was another rumble of thunder, and Woyengi stepped down in a flash of lightning from sky to earth. Mother Woyengi burrowed into the ground, heaving aside the dust and scooping up handfuls of the damp, dark-brown earth below. She dumped it on the table, sat down on the chair and quickly, before the earth could dry in the sun, began shaping it into dolls. As she finished each one, she lifted the doll to her nostrils and gave it the breath of life. By the time Woyengi had used up all the earth, the table-top swarmed with doll people. They wriggled and squirmed, and their cries filled the air. They were dark-brown and naked, with blind, closed eyes and spindly limbs. They had no sex, and no clothes. One by one Woyengi picked them up, gently smoothed their eyes open with her fingers, and whispered in their ears, "You can choose to be a man or a woman for the rest of your life. Which will you choose?" One by one the doll-people chose, and Woyengi dressed the women in plain white dresses and the men in plain white shirts and set them back down on the table-top. This time, instead of piping and wriggling, they sat gazing round with their new bright eyes, talking eagerly or peering over the table-edges at the vast world below. When Woyengi had dressed all her children, she spoke to them again, and at the sound of her voice every movement on the table-top ended and everyone stood still to hear. "Your first gift was life," she said, "and your second gift was sex. For your third gift, you can choose the kind of existence you want to live on earth." At once a babble of voices rose from the doll-people. "I want a dozen children!" "Give me a big house!" "Make me wise!" "Let me be fearless!" "Help me make music!" "Teach me to heal the sick!" Woyengi waited till every one of them was finished, then stretched out her arms and said, "As you have chosen, so it is. Your wishes are all granted." As she spoke these words, the new witch-doctors, sailors, wise-women, carpenters, farmers, potters, washerwomen, musicians, fishermen, chiefs, princesses, weavers, hunters, bakers and mothers-of-families-to-be felt power and character stream into them. Gathered on a table-top in the middle of a dust-plain, the whole human race began laughing, chattering, shouting, linking arms, singing, and dancing. It was the first day of life, the first gathering of humanity, and the world's first party, all in one. As the happy noise continued, Mother Woyengi began picking her children up in handfuls. She stepped down from the creation-stone and carried them away from the table to another part of the plain. Here there were two blue streams, rippling across the plain as far as the horizon. Woyengi knelt on the dark-brown ground between the streams, and set her people down. She said, "The stream on this side leads to luxury; the stream on that side leads to ordinariness. You've chosen the kind of life you want; go to the proper stream, and let its water carry you where you chose to be." The human beings looked at the two streams. Both shimmered placidly in the sunlight. But when the people who had asked for riches, fame, or power stepped into their stream, they found it fast-flowing and

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dangerous with weeds and currents. The people who had asked for humble, helpful, or creative lives stepped into the other stream and found it shallow, clean, and clear. Both sides shouted back their discoveries, and several of the people still on shore began to draw timidly back from the water and ask Woyengi if there was time to change their minds. Sternly she shook her head. The life they had chosen on the table-top was fixed forever: they had no choice now but to go to it. So, one after another, Woyengi's children began floating or swimming in the stream of riches and the stream of ordinariness, and the waters carried them away and began to irrigate the world with the human race.

This story, from the Ijaw people of Nigeria, tells of the coming of people to the earth. It is possible to learn many things from this story about the Ijaw people, their values and beliefs, and how they lived.

Questions for Discussion

1. What was the world like at the very beginning? What changed?
2. From what did Woyengi make the doll-people? How did she give them life?
3. What three gifts did she give them?
4. How did the doll-people respond when they had been given the life of their choice?
5. What was the river of luxury like?
6. What was the river of ordinariness like?
7. What do you think is most highly valued by the Ijaw people, an ordinary and creative life or a life of luxury? Why?
8. Woyengi gave people the choice of what gender they wanted to be. What do you think this says about the Ijaw attitude towards men and women?
9. Woyengi gave people the choice of what kinds of life they might have, and then made them stick to the choices they made. What do you think this says about the attitude of the Ijaw people towards personal choice and responsibility?
10. What choices would you have made? Why?

Stories, myths, and legends can tell us a great deal about ourselves, our values, and our beliefs. This is true for individuals, families, communities, and countries. The United States calls itself the land of the free and home of the brave. This is how we like to see ourselves, and it influences how we act in the world, what we pay attention to, what we deny, how we respond.

The next part of this assignment is to have students tell a story. The story would be ideally a family story that has been passed down to them. It might be the kind of story that students' mothers or fathers tell every time a visitor comes over, or the kind of story that students hear so often they can do the telling along with the story teller, complete with hand gestures and facial expressions. If some students would rather not use a family story, give them the option of choosing other stories, perhaps ones they create to explain why things are the way they are (why it rains, why fish are in water, why the grass is green, why there is death). Give them a day, or two at most, to write the story or to learn it so that they can deliver it orally since this is, after all, a lesson in oral history. Storytelling is one way that the young are taught the culture and values of their society.

Give students the opportunity to tell their stories to the class. Accept the stories they choose to offer. The only grading elements to this assignment are whether they have completed the assignment and what kind of effort they have given. I believe it would be helpful to the students to practice telling their story to one other student before standing in front of the entire class. Offer the students the suggestion of writing down key words from their stories, in chronological order, to help them remember what happens. You might instruct them to use key words and tell them it is part of their grade. Some students think they know the story and then forget under the pressure of performance.

Finally, encourage but do not force anyone to perform in front of the class. Accept written

histories or stories if those are what a student can offer. The student might decide to present the story orally after watching classmates, but she or he should not be forced to participate. You will have to decide how much time to give this lesson. It might be appropriate to have all students tell their stories or maybe just the first five who volunteer. I usually have one or two stories per day until all who want to tell their stories have done so.

Another possible assignment involves interviewing older people about historical times and events. Have the students pick a topic, such as the Depression or World War II or the Vietnam War, and find someone who lived through that time. They would get in touch with that individual, develop a list of questions, and then conduct the interview. They can communicate the interview to the class in summary or transcribed form. The interview subjects might be family members, neighbors, friends of the family, residents at a nursing home or senior center, or people at a veterans hall. You might help students get in touch with appropriate interview subjects if they have difficulties.

It is a good idea to have students practice their interviewing techniques in class before attempting to interview someone for the assignment. Have them practice their interviews with partners, so that they become familiar with their questions and with the process of interviewing. Working with a partner helps students understand the role of the interview subject, which makes them more effective interviewers.

References and Suggestions for Further Reading

Some lessons in this chapter have specific references or further reading suggestions. The reference lists for those lessons are followed by a list of suggestions for further reading for the entire chapter.

Lesson 1

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Lesson Nine

REFERENCES AND SUGGESTIONS FOR FURTHER READING

Numerous journals, newspapers, and news magazines feature essays on current and historical topics. Magazines such as *The Nation*, *Z Magazine*, *Utne Reader*, and *The Progressive* offer relatively liberal, opinion-oriented perspectives on topics. *Time*, *Newsweek*, and *U.S. News and World Report* offer more balanced, news-oriented perspectives. Periodicals such as *Akwesasne Notes*, *Signs: Journal of Women in Culture and Society*, *Journal of Negro History*, *Journal of Southern History*, *Labor History*, *Journal of Social History*, *American Political Science Review*, *Radical America*, and *Radical History Review* offer essays on particular topics of interest. *Social Studies Review*, *Social Studies*, *Journal of Social Studies Research*, *Social Education*, and *Social Studies and the Young Learner* are examples of journals addressing a variety of issues in the social studies field.

Public and university libraries carry many collections of essays on history. These four listings are a starter set of essays about the United States and the Americas:

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Leonard, R. J., and P. H. de Beer. *A Survival Kit for Teachers of Composition.* West Nyak, N.Y.: The Center for Applied Research in Education, 1982.
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Miller, Arthur. *The Crucible*. New York: Viking, 1952.
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POSTSCRIPT

The arts-based strategies in this bulletin are designed to be informative, active, and of high interest, and to address the various learning needs of students in a typical social studies classroom. The arts are appropriate subjects for social studies students, as they are windows into and products of the various cultures of the world. They are also an effective means of involving students actively in the study of the social studies.

There is a creation story from the Onondaga Nation of upstate New York that tells how people and land came to the Earth. Its lessons seem appropriate to end this book.

> There was a cloud land located above the Earth. The Earth at that time was entirely covered by water. Sky Woman, looking through a hole in the cloud to the Earth below, leaned over too far and fell through. The various animals of the then water-covered planet cooperated to produce land upon which the falling, pregnant Sky Woman could land and live. The swans flew to catch her on their wings; the water birds devised a plan; Duck, Beaver, and Loon dived far beneath the water in search of earth; Muskrat dived far beyond his limits to actually return with a pawful of earth; Turtle volunteered his back to support the Earth. Each animal offered his or her skills and best efforts to create a place for Sky Woman to live. All of their skills and efforts were essential; one was not more important than any other. It was Sky Woman who carried the seeds that would produce all that would grow on the land.

It is our mandate, as educators, to meet the needs of all children. We must recognize their needs, respect their cultures and styles, celebrate their strengths, and provide them the opportunity to learn and express themselves. Some of these children have the ability to fly like the Swans. Others can see what needs to be done, like the Water Birds. Many of them make supreme efforts, like Duck, Beaver, and Loon. Some are unwilling to be denied, despite less obvious skills and abilities, like Muskrat. There are children who can support the Earth, like Turtle. And there are those so curious that they fall through the hole and to Earth, carrying seeds and giving birth to life, like Sky Woman. We must enable each child to contribute to the creation of life in our classrooms and communities, welcoming their gifts, abilities, and perceptions.

About the Author

Doug Selwyn lives in Seattle, Washington, where he has been a teacher with the Seattle School District since 1984. He received his doctorate in educational leadership from Seattle University in 1991, and is a member of the adjunct faculty of Seattle University and the University of Washington. He was named Washington State Social Studies Teacher of the Year in 1990.

Dr. Selwyn is a founding member of Local Access, a consortium of theatre artists and educators whose mission is to provide opportunities in and through the arts. Local Access offers workshops and residencies that provide educators with arts-based strategies for teaching social studies and other curricula content.

Doug Selwyn will be happy to provide further information about the arts-based strategies described in this volume, and welcomes communications and questions. He can be contacted at Local Access, 118 27th Avenue East, Seattle, WA 98112, or via the Internet at dselwyn@u.washington.edu.

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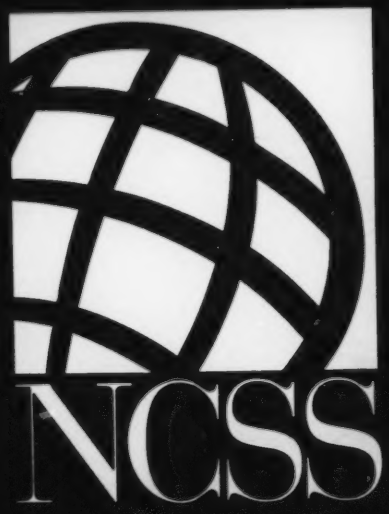

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